

Pikovaya Dama
(The Queen of Spades)

1982

Thursday, November 4, 1982	8:00 PM
Sunday, November 7, 1982	2:00 PM
Friday, November 12, 1982	8:00 PM (Live radio broadcast)
Saturday, November 13, 1982	11:00 AM (Radio broadcast)
Monday, November 15, 1982	8:00 PM
Thursday, November 18, 1982	7:30 PM
Monday, November 22, 1982	8:00 PM
Saturday, November 27, 1982	8:00 PM

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Publication Collections

San Francisco Opera Archives

1982
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General Director's Message

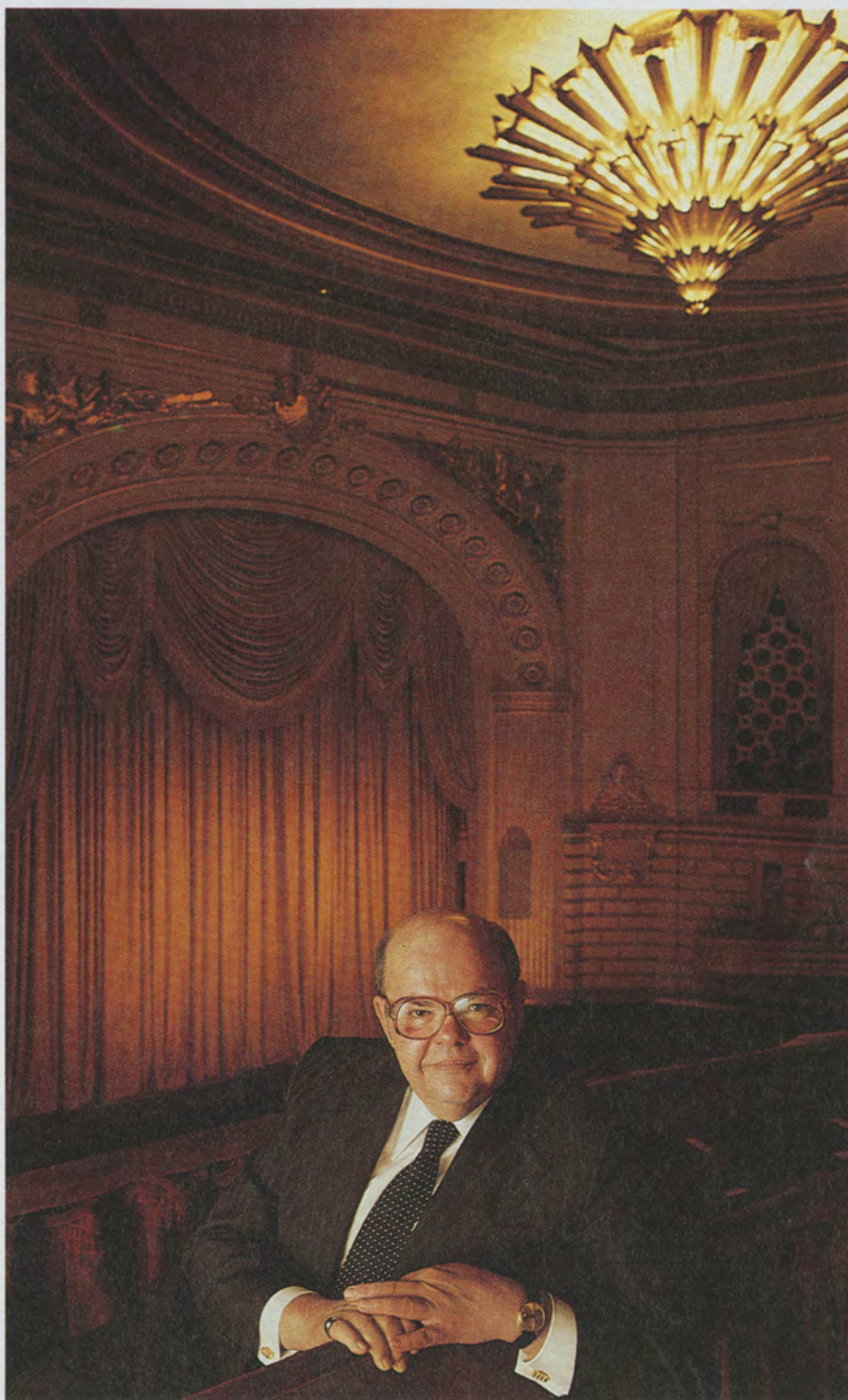
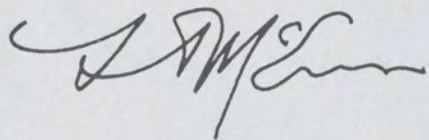
I am happy to welcome you to the 60th consecutive Fall Season of the San Francisco Opera, the 50th anniversary of our first season in the magnificent War Memorial Opera House.

In my first Fall Season as general director, I hope that I have presented a program and a roster of artists that you will thoroughly enjoy. I am proud that we were able to secure the services of so many distinguished performers, both in the category of artists known and loved here and those who are making San Francisco Opera debuts.

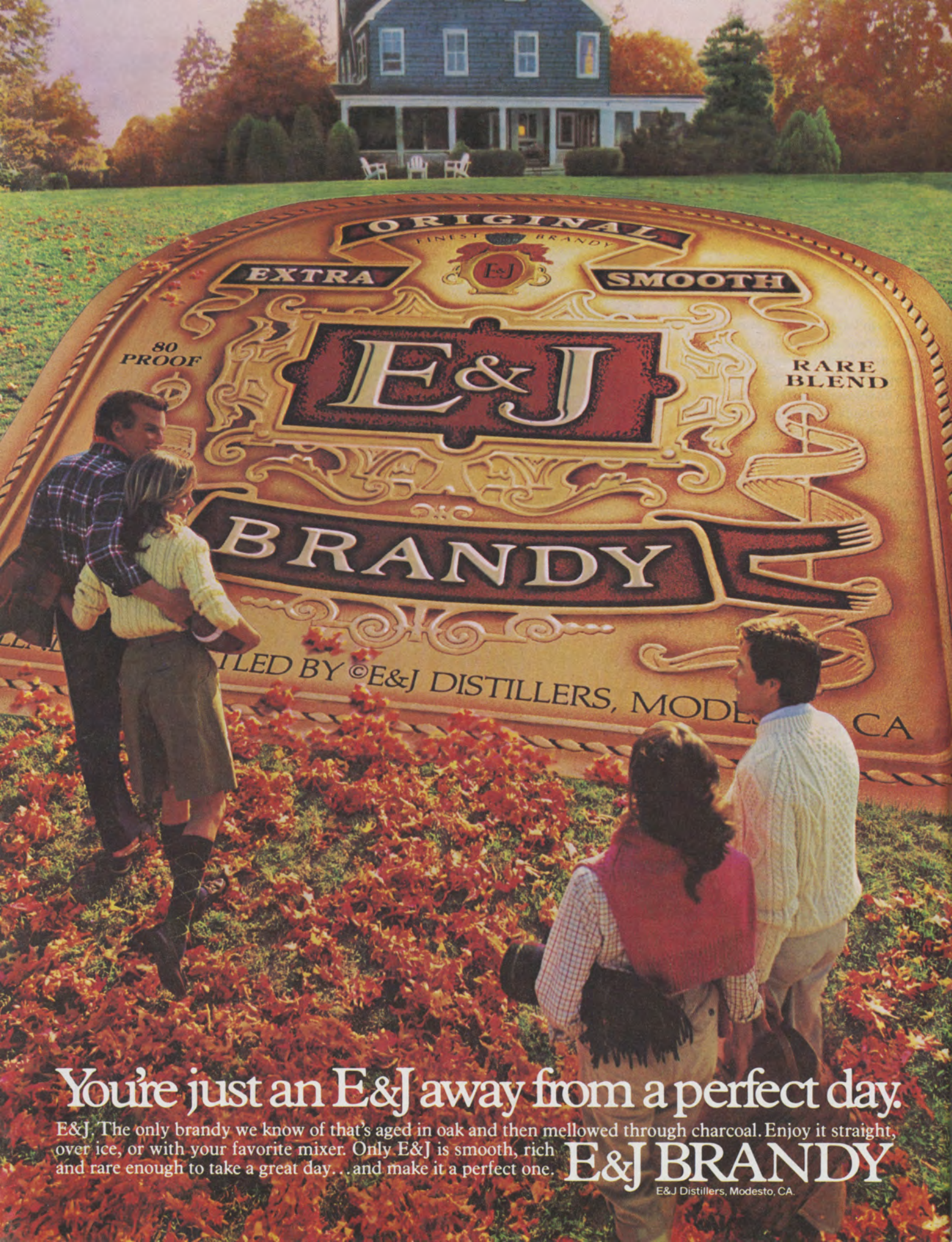
With the realization that I am following in the footsteps of two distinguished predecessors, much of my energy is going into the long-range planning of exciting future seasons.

It is perhaps for this reason that I continue to be concerned with the financial health of this great opera company. In order to remain one of the outstanding cultural institutions of the world, we must thrive and grow and continue to surpass the exacting standards we have set for ourselves.

With the help of my excellent staff and a community whose loyalty and support remain the envy of other opera houses, I am confident that our goals will continue to be met.



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1982 SAN FRANCISCO OPERA

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Editorial offices: San Francisco Opera,
War Memorial Opera House,
San Francisco, CA 94102. Telephone (415) 861-4008.

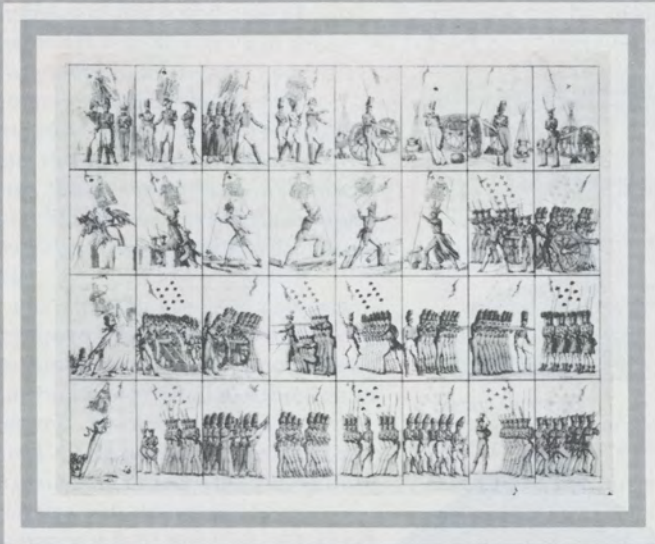
Featured on the covers of all 10 issues of the 1982 San Francisco Opera Fall season magazine are reproductions of works of art from the collections of the *Fine Arts Museums of San Francisco*: The M.H. de Young Memorial Museum in Golden Gate Park and the California Palace of the Legion of Honor in Lincoln Park, whose staff generously assisted in the search for the right subjects.

Sheet of Cards

Anonymous, 18th Century, French
Etching with hand color

The Fine Arts Museums of San Francisco
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Cover design: Lorli Willis. Cover photography: Schopplein Studio



THE QUEEN OF SPADES

Features

Regina dell'Opera
by Arthur Kaplan

Regina Resnik on the occasion of the 40th anniversary
of her opera debut. 35

The Sins of Alexander Pushkin
by David Littlejohn

Supreme poet, writer and idol to most Slavs, Pushkin
was also a gambler and rake, as revealed in this
factual account. 44

Thoughts on Tchaikovsky and his
Queen of Spades
by John Harbison

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San Francisco Opera Magazine 1982 is a Performing Arts Network publication: Gilman Kraft, President; Lizanne Leyburn, Associate Publisher; Irwin M. Fries, National Sales Director; T.M. Lilienthal, Advertising Director; Florence Quartararo, Advertising Manager; Piper Parry, Editor; Frank Benson, Art Direction; Pat Adami, Administrative Assistant; Public Relations, Jerry Friedman Associates. ©All Rights reserved 1982 by Performing Arts Network, Inc. Reproduction from this magazine without written permission is prohibited.



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From the President

It is with great pride that we welcome you to San Francisco Opera's 60th consecutive Fall Season; it was on September 26, 1923, that Gaetano Merola conducted a performance of *La Bohème* in the Civic Auditorium, launching the first Fall Season of what was to become one of the great opera companies of the world. It is a happy coincidence that 50 years ago this October, the indefatigable Merola conducted *Tosca* at the start of our Company's first season in its beautiful home, the War Memorial Opera House. It is a fitting tribute to this great house that our final presentation this fall is a commemorative production of *Tosca*.

I would like to extend a special welcome to our new subscribers, who have joined the San Francisco Opera family on several new fall subscription series and during our recent Summer Festival. Congratulations are due to everyone concerned with the Festival, which was a stunning success; attendance was 83 per cent of capacity, more than 60 per cent higher than that for our first festival in 1981. This significant increase in support is most heartening.

One of the primary concerns of our general director, Terence A. McEwen, is long-range planning to

secure a stable financial future for our Company. An important means for achieving this is our endowment fund, which serves two purposes: the interest earned by the fund supplements our annual earned income, while the principal is a cushion against the sort of unforeseen financial difficulty that hangs over every non-profit performing arts organization. Some of you may not be aware that San Francisco Opera entered a voluntary



RON SCHERL PHOTO

Walter M. Baird
President and Chief Executive Officer
San Francisco Opera Association

moratorium on our endowment fund drive during the financing and completion of the Performing Arts Center. Now that the Center is completed, it is imperative that we direct our energy with renewed enthusiasm toward the growth of our endowment fund. A major step in that direction is this year's gala opening night benefit performance of *Un Ballo*

in Maschera, the net proceeds from which have given our endowment fund drive a major boost.

As I have mentioned so often in these messages, we could not survive without the continuing support to our annual fund drive. Ticket revenues cover only about 55 per cent of our expenses, and we must look to annual contributions from our supporters for a substantial portion of the remaining 45 per cent. We are grateful to the thousands who make annual gifts to us; if you are not among them, won't you please join them.

We would like to extend our continuing gratitude to the National Endowment for the Arts, the California Arts Council, the Hotel Tax Fund, Mayor Dianne Feinstein, Chief Administrative Officer Roger Boas, the City and County of San Francisco, the San Francisco Opera Guild, and the War Memorial Board of Trustees. Their assistance remains a vital contribution to our endeavors.

Finally, I would like to welcome the 10 new members of the San Francisco Opera Board of Directors who were elected during the past few months. They join us in our commitment to work with the administration and staff to give the San Francisco public what it deserves: a Company that is both financially stable and artistically dynamic.

San Francisco Opera 1982

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continued on p. 20

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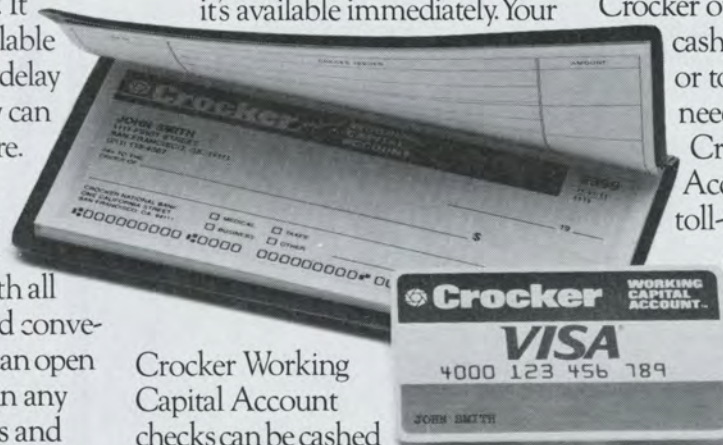
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Discount Brokerage.

Securities brokerage (stocks and bonds) is an optional part of your Crocker Working Capital Account. If you have securities in the Account that qualify as collateral for a margin loan, you can access that loan with your Account



check or VISA debit card. You can buy and sell at discounted commissions, with no minimum activity requirements. The transactions are placed through Crocker's Working Capital Account Service Center and executed by Bradford Broker Settlement, Inc.

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With the Crocker Working Capital Account, you also have the option of applying for two exclusive lines of credit: Primeline,[®] an unsecured line of credit up to \$25,000; and EquityLine,[™] a secured line of credit up to \$100,000 which is based on the value of your home and your personal financial strength.

Comprehensive Monthly Statement.

It lists everything needed to easily see the status of your Crocker Working Capital Account. All your transactions are summarized on page one. The next pages detail every activity; checks are listed with date, payee and amount; money fund amount and dividends are recorded; VISA debit card transactions, brokerage trades, margin loans and lines of credit balances are all detailed.

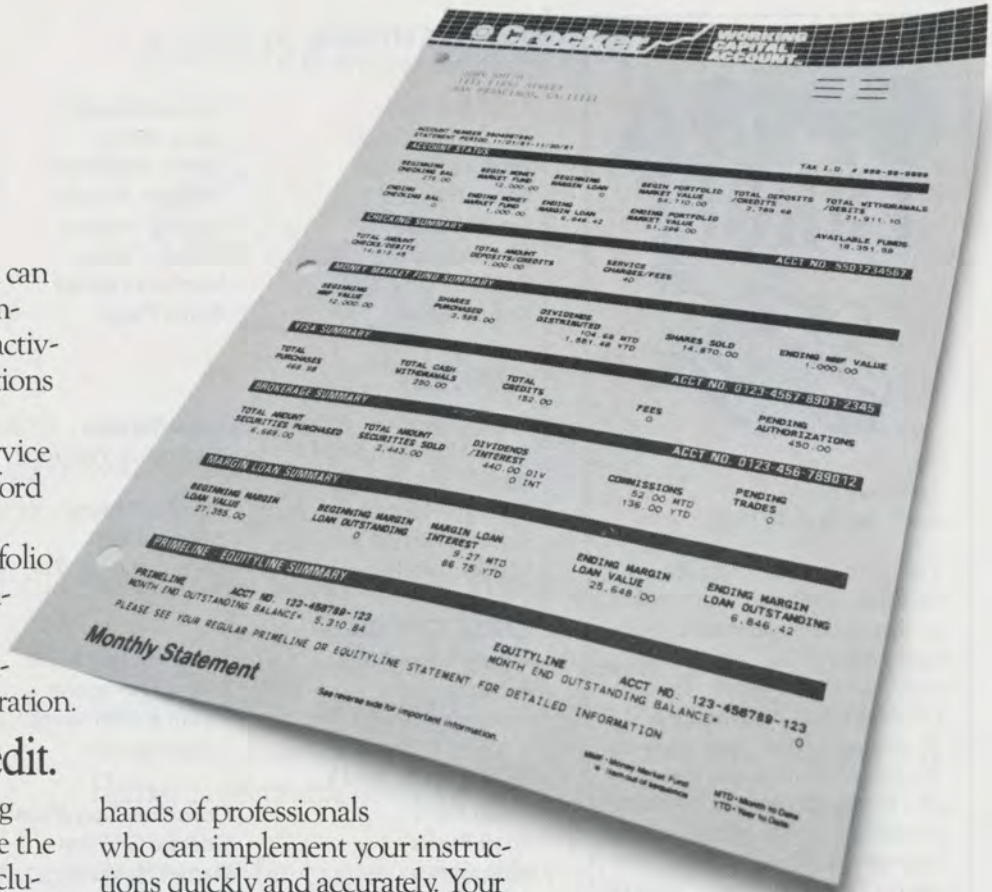
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EXTRA CHORUS

continued from p. 17

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John L. Glenister
Edgar Harris
David House
Maxwell Jarman
Robert Klang
Robert Klose

Conrad Knipfel
Greg Marks
Henry Metlenko
Stephen Meyer
Eugene Naham
Steven Oakey
Stephen Ostrow
Autris Paige

John Parry
Robert Price
Robert Romanovsky
James Starkey
Grant Thompson
James Tipton
Daryl Wagner
Mark Ziemann

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Anne Elizabeth Egan
Sarah Gale
Carolyn Houser
Kathryn Roszak
Marika Sakellariou

Dana Sapiro
Katherine Warner

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Michael Rios
Pete J. Shoemaker

John Sullivan
Jim Tryforos
Jim Voisine
Charlie West
Byrd White

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Rebecca Fink
Samantha Graff

Christine Kohlstedt
Tanna Thompson
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Brian Butler
Jesse Carr
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Mark Colety
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Devan Cross
James Datri
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Sebastian Frey

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David Koenig
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Christopher Lev
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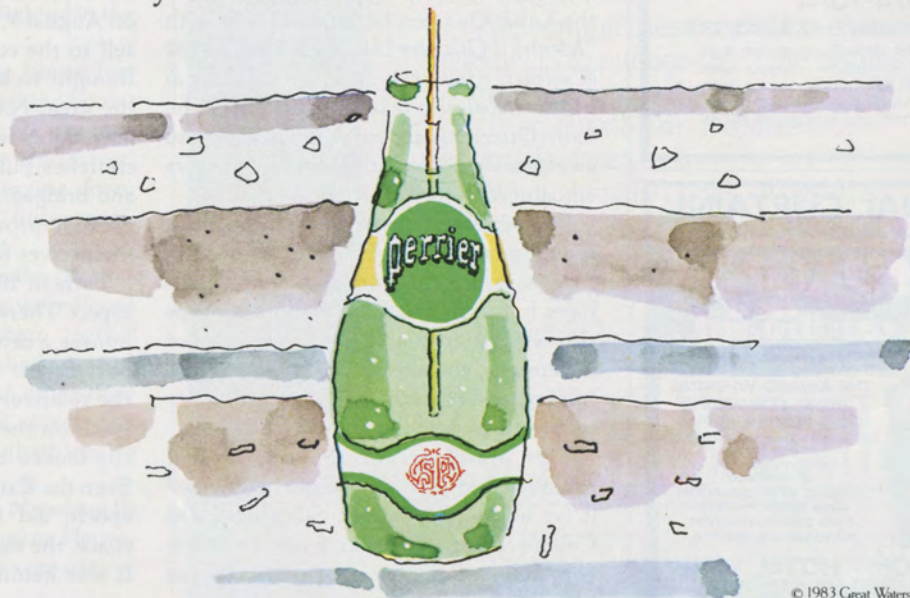
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Bay Area radio audiences will have four opportunities to hear each of the San Francisco Opera 1982 broadcasts, including the traditional Friday night time slot. This twelfth season of opera broadcasts, produced by San Francisco Opera in cooperation with KQED-FM, will also be heard nationwide on member stations of National Public Radio and other selected stations throughout the country. Recipient of the 1980 George Foster Peabody Award, the broadcasts are made possible in part by grants from Standard Oil of California and the Chevron companies, R.J. Reynolds Industries, and the Corporation for Public Broadcasting.

Local broadcasts will be Friday evenings and Saturday mornings on KQED-FM, 88.5, at the times listed below. Broadcasts may also be heard Saturdays at 1:30 p.m. on KCSM, 91.1 FM, and Sundays at 1 p.m. on KALW, 91.7 FM (all times are Pacific Time).

- 11/5 The Rake's Progress
8 p.m., 11 a.m.
- 11/12 The Queen of Spades
8 p.m., 11 a.m.
- 11/19 Lohengrin
7:30 p.m., 10:30 a.m.
- 11/26 Cendrillon
8 p.m., 11 a.m.

For broadcast times outside the Bay Area, contact your local NPR station or consult local listings. Executive producer for the San Francisco Opera broadcasts is Robert Walker; producer, Marilyn Mercur. Gene Parrish is host, and Fred Krock the audio engineer.

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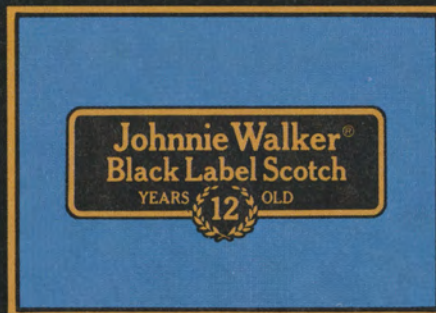


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San Francisco Opera

Terence A. McEwen, general director

1982 Fall Season

Gala Benefit Opening Night
Friday, September 10, 7:00

Un Ballo in Maschera Verdi

This production was made possible by a very generous gift from a friend of the San Francisco Opera.

Caballé, Battle, Baldani/Pavarotti, Carroli*, Langan, Stapp, Woodman, Thomas, Kazaras*

Adler/Frisell/Conklin/Lamb/Munn

Saturday, September 11, 8:00

Norma Bellini

This production was made possible in 1972 through the generosity of the late James D. Robertson.

Sutherland, Horne, Richards/Mauro*, Flagello, Hensel*

Bonyngé/Mansouri/Varona/Sullivan

Monday, September 13, 8:00

Un Ballo in Maschera Verdi

Caballé, Battle, Baldani/Moldoveanu*, Carroli, Langan, Stapp, Woodman, Thomas, Kazaras

Adler/Frisell/Conklin/Lamb/Munn

Tuesday, September 14, 8:00

Norma Bellini

Thursday, September 16, 8:00

Un Ballo in Maschera Verdi

Friday, September 17, 8:00

Norma Bellini

Sunday, September 19, 2:00

Un Ballo in Maschera Verdi

Tuesday, September 21, 8:00

Norma Bellini

Wednesday, September 22, 7:30

Un Ballo in Maschera Verdi

Caballé, Battle, Baldani/Moldoveanu, Elvira*, Langan, Stapp, Woodman, Thomas, Kazaras

Adler/Frisell/Conklin/Lamb/Munn

Friday, September 24, 8:00

Salome Strauss

Barstow*, Dernes, Quittmeyer, Hartliep/Belcourt*, Devlin, Hensel, Del Carlo, MacAllister, Duykers, Green, Tate, Busterud*, Wexler, Stapp, Glaum, Kazaras

Klobučar/Lehnhoff/Hoheisel**/Munn

Saturday, September 25, 8:00

Un Ballo in Maschera Verdi

Cook, Battle, Baldani/Moldoveanu, Elvira, Langan, Stapp, Woodman, Thomas, Kazaras

Adler/Frisell/Conklin/Lamb/Munn

Sunday, September 26, 2:00

Norma Bellini

Monday, September 27, 8:00

Un Ballo in Maschera Verdi

Cook, Battle, Baldani/Mauro, Elvira, Langan, Stapp, Woodman, Thomas, Kazaras

Adler/Frisell/Conklin/Lamb/Munn

Tuesday, September 28, 8:00

Salome Strauss

Wednesday, September 29, 7:30

Norma Bellini

Friday, October 1, 8:00

Salome Strauss

Saturday, October 2, 8:00

Norma Bellini

Tuesday, October 5, 7:30

New Production

Le Nozze di Figaro Mozart

Doese**, Popp*, Esham, Rice, Gamberoni*/Prey, Krause*, Langan, Green, Tate, Stapp

Varviso/Frisell/Brown/Sullivan

Wednesday, October 6, 7:30

Salome Strauss

Friday, October 8, 7:30

Le Nozze di Figaro Mozart

Saturday, October 9, 2:00

Family Matinee

The Marriage of Figaro Mozart

Cook, de la Rosa, Quittmeyer, DeVol, Gamberoni/Davies, Woodman, Glaum, Thomas, Tate, Stapp

Bradshaw/Thompson/Brown/Sullivan

Saturday, October 9, 8:00

Salome Strauss



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Sunday, October 10, 2:00
La Cenerentola Rossini
Horne, de la Rosa, Richards/Araiza**,
Bruscantini, Montarsolo, Del Carlo
Bernardi/Asagarooff/Ponnelle/Sullivan

Tuesday, October 12, 8:00
Salome Strauss

Wednesday October 13, 7:30
La Cenerentola Rossini

Friday, October 15, 7:30
Le Nozze di Figaro Mozart

Saturday, October 16, 8:00
La Cenerentola Rossini

Sunday, October 17, 2:00
Salome Strauss

Tuesday, October 19, 8:00
La Cenerentola Rossini

Wednesday, October 20, 7:30
Le Nozze di Figaro Mozart

Friday, October 22, 8:00
La Cenerentola Rossini

Saturday, October 23, 8:00
New Production

Dialogues of the Carmelites Poulenc
This production from the Metropolitan
Opera was made possible by a much-
appreciated grant from the San
Francisco Opera Guild.
L. Price, Crespín, Vaness, Zeani*,
Norden*, Petersen, Richards/Hensel,
Halfvarson, Green, Thomas,
MacAllister, Glaum, Busterud
Lewis/Dexter*/Reppa/Greenwood/
Wechsler*

Sunday, October 24, 2:00
Le Nozze di Figaro Mozart

Monday, October 25, 8:00
La Cenerentola Rossini

Tuesday, October 26, 8:00
Dialogues of the Carmelites Poulenc

Wednesday, October 27, 7:30
Le Nozze di Figaro Mozart

Friday, October 29, 8:00
Dialogues of the Carmelites Poulenc

Saturday, October 30, 7:30
Le Nozze di Figaro Mozart

Sunday, October 31, 2:00
La Cenerentola Rossini

Wednesday, November 3, 7:30
Dialogues of the Carmelites Poulenc

Thursday, November 4, 8:00
New Production
The Queen of Spades Tchaikovsky
Zylis-Gara, Resnik, Quittmeyer,
Petersen, de la Rosa,
Gamberoni/Svetlev, Krause, Dickson*,
Green, Halfvarson, Thomas, Tate, Stapp
Agler/Merrill/O'Hearn*/Sulich*/Munn

Saturday, November 6, 8:00
Dialogues of the Carmelites Poulenc

Sunday, November 7, 2:00
The Queen of Spades Tchaikovsky

Tuesday, November 9, 8:00
Dialogues of the Carmelites Poulenc

Wednesday, November 10, 7:30
San Francisco Opera Premiere
Cendrillon Massenet
Production from National Arts Centre,
Ottawa, Canada
Greenawald, Welting, Wallis, Forrester,
Erickson*, Rice/Gramm, Busterud, Tate,
Glaum
Bernardi/Macdonald*/Bardon*/Mess/
Sullivan

Friday, November 12, 8:00
The Queen of Spades Tchaikovsky

Saturday, November 13, 8:00
Cendrillon Massenet

Sunday, November 14, 2:00
Dialogues of the Carmelites Poulenc

Monday, November 15, 8:00
The Queen of Spades Tchaikovsky

Thursday, November 18, 7:30
The Queen of Spades Tchaikovsky

Friday, November 19, 7:30
Lohengrin Wagner
This production was made possible by a
very generous gift from a friend of the
San Francisco Opera.

Lorengar, Rysanek/Hofmann*, Becht*,
Ward, Woodman, Tate, Thomas,
Glaum, Stapp
Hollreiser/Weber/Montresor/Munn

Saturday, November 20, 2:00
Cendrillon Massenet

Monday, November 22, 8:00
The Queen of Spades Tchaikovsky

Tuesday, November 23, 7:30
Lohengrin Wagner

Wednesday, November 24, 7:30
Tosca Puccini
This production was made possible in
1972 by generous grants from the
Charles E. Merrill Trust and Mr. and
Mrs. Robert A. Magowan, Trustees.
Jones/Aragall, Díaz, Tajo, Halfvarson,
Green, Glaum, Stapp
Navarro/Farruggio/Ponnelle/Munn

Thursday, November 25, 8:00
Cendrillon Massenet

Friday, November 26, 8:00
Tosca Puccini

Saturday, November 27, 8:00
The Queen of Spades Tchaikovsky

Sunday, November 28, 1:30
Lohengrin Wagner

Monday, November 29, 8:00
Cendrillon Massenet

Tuesday, November 30, 8:00
Tosca Puccini

Wednesday, December 1, 7:30
Lohengrin Wagner

Friday, December 3, 8:00
Cendrillon Massenet

Saturday, December 4, 8:00
Tosca Puccini

Sunday, December 5, 1:30
Lohengrin Wagner

Monday, December 6, 8:00
Cendrillon Massenet

Tuesday, December 7, 8:00
Tosca Puccini

Wednesday, December 8, 7:30
Lohengrin Wagner

Friday, December 10, 8:00
Tosca Puccini

Saturday, December 11, 7:30
Lohengrin Wagner

Sunday, December 12, 2:00
Tosca Puccini

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Conceptual Designer BRIAN FROUD Music by TREVOR JONES

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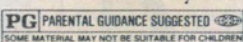
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1982 Fall Opera Previews

Information on opera previews and lectures is carried in San Francisco Opera Magazine in order to enable patrons to make advance plans. The following is a list of previews and lectures that are open to the public.

SAN FRANCISCO OPERA GUILD

Opera "Insights" held in the Herbst Theatre, Veterans Building, Van Ness and McAllister, in San Francisco. All panel discussions begin at 6 p.m., doors open at 5:30 p.m. Series subscription for Guild members is \$12; Non-Guild members \$16; Individual tickets are \$4. For further information, please call (415) 565-6432. Program subject to rehearsal schedule of the artists.

Regina Resnik 11/9

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

Previews held at Park School Auditorium, 360 East Blithedale, Mill Valley; refreshments served at 7:30 p.m., previews at 8:00 p.m. Series registration is \$17.50 for 6 previews (\$15.00 for students and seniors). Single tickets are \$3.50 (\$3.00 for students and seniors). For further information, please call (415) 388-6789.

THE QUEEN OF SPADES
Dale Harris 11/4

LOHENGRIN
Blanchè Thebom 11/18

NORTH PENINSULA

Previews held at William Crocker School, 2600 Ralston Ave., Hillsborough. Lectures begin at 7:30 p.m. Series registration is \$20.00; single tickets are \$5.00. For further information, please call (415) 595-4136.

THE QUEEN OF SPADES
Eugene Marker 11/1

LOHENGRIN
Blanche Thebom 11/15

SOUTH PENINSULA

Previews held at the Palo Alto Cultural Center, 1313 Newell Road, at 8:00 p.m. Series registration is \$18.00; single tickets are \$4.00, students half price. For further information, please call (415) 494-8519 or 325-8451.

THE QUEEN OF SPADES
Dale Harris 11/2

CENDRILLON
James Keolker 11/9

LOHENGRIN
Blanche Thebom 11/16

SAN JOSE OPERA GUILD

Previews will be held at the Saratoga Community Center, 13777 Fruitvale Ave., Saratoga. All lectures are on Thursday mornings at 10:30. Series is open to the public at a cost of \$3.00 per lecture, \$2.00 for students and senior citizens (free of charge

to San Jose Opera Guild members). For further information, please call (408) 741-1331.

THE QUEEN OF SPADES
Dale Harris 11/4

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held in Herbst Theatre in the Veterans Building, Van Ness at McAllister. Lectures begin at 11 a.m. There is no admission charge. For information, please call Barbara Labagh at (415) 349-3521.

THE QUEEN OF SPADES
Dale Harris 11/3

CENDRILLON
Arthur Kaplan 11/10

LOHENGRIN
James Keolker 11/19

PIEDMONT ADULT EDUCATION OPERA PREVIEW SERIES

Previews of all 1982 fall season operas will be given by Arthur Kaplan at Piedmont High School, 800 Magnolia Avenue, Piedmont, at 7:30 p.m. Series registration is \$45; \$40 for Piedmont residents. Single tickets are \$5.00. For further information, call (415) 653-9454 or 658-3679.

THE QUEEN OF SPADES 11/1

CENDRILLON 11/8

LOHENGRIN 11/17

TOSCA 11/22

NAPA OPERA LECTURE SERIES

For the 10th year there will be a 10-week course called "Adventures in Opera" in Napa. The course, which accompanies the Saturday and Sunday series at the San Francisco Opera, will be held at 7:30 in St. Mary's Episcopal Church, 1917 Third Street, in Napa. Ernest Fly will again teach the course. Cost for the entire series will be \$20.00. Individual lectures will be \$3.00. For further information, please call Mr. Fly at (707) 224-6162.

LOHENGRIN 11/4

TOSCA 11/11

MERRITT COLLEGE OPERA LECTURE SERIES

Merritt College will offer a tuition-free course on all of the fall operas. The previews include recordings and films and will be held Tuesday evenings at 7:00 p.m. beginning September 14. They will be held at Merritt College, 12500 Campus Drive, Building R, Room 125, in Oakland. For further information, please call (415) 436-2430.

SAN FRANCISCO COMMUNITY COLLEGE PREVIEWS

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be given by Robert Finch, president of the San Francisco Chapter of the Opera Guild. For further information, please call (415) 239-3082.

LOHENGRIN 11/3
TOSCA 11/10

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of all the operas of the 1982 fall season will be given by Michael Barclay, director of Opera Education International. Lectures are given in the auditorium of the Dr. William Cobb School, 2725 California Street, between Scott and Divisadero, at 7:30 p.m. Discount series tickets for all 10 lectures, including Barclay's discography "The 1982 Season on Records," is \$50. Individual admission is \$6. For further information, please call (415) 526-5244.

CENDRILLON 11/1
LOHENGRIN 11/8
TOSCA 11/17

UC BERKELEY EXTENSION LECTURE SERIES

Ten illustrated previews will be given by Natalie Limonick, professor of music, USC. All previews are at 7 p.m. in the auditorium of the UC Extension Center, 55 Laguna St. (at Market), San Francisco. Series \$70; pre-registration advisable; single previews \$8 at the door if space is available. For more information, please call (415) 642-8840.

LOHENGRIN 11/2
TOSCA 11/8

CHABOT COLLEGE LECTURE SERIES/OPERA FOR EVERYONE

A 10-week series of introductions to the 1982 San Francisco Opera season. Offered by Chabot College and conducted by Eugene Marker, these 10 lectures are open to all and will be given on 10 consecutive Thursday evenings. All lectures are at 7:00 p.m. in the San Leandro Library Community Center Theater, 300 Estudillo, San Leandro, and in the "Little Theater" on the Hayward Campus of Chabot College, 25555 Hesperian Blvd., Hayward. Series registration is \$18.00. Individual admission is \$2.50. For further information, please call (415) 786-6802.

LOHENGRIN 11/4
TOSCA 11/11

ROBERT GOODHUE'S FALL OPERA COURSE

Mr. Goodhue offers 10 two-hour classes on all the fall operas (one class per opera). There is a choice of two sections: Section A (Mondays at 6:00 p.m., August 23 to November 15), and Section B (Thursdays at 6:15 p.m., August 26 to November 18). Cost for the course is \$60.00; individual classes are \$7.00 if space permits. Classes are held at 13 Columbus Ave., San Francisco. For further information, please call (415) 956-1271.

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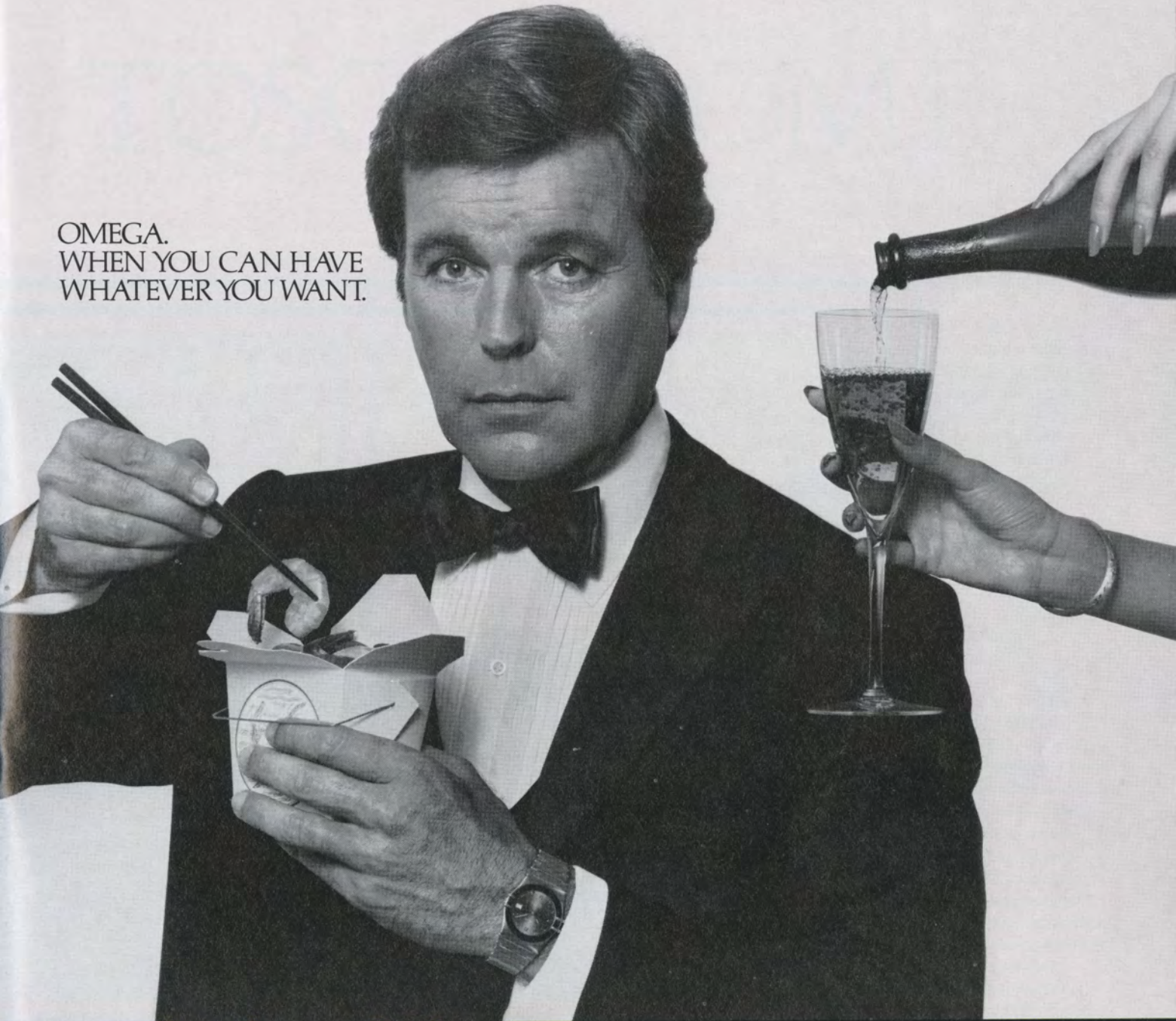
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Regina dell'Opera

By ARTHUR KAPLAN

It would be misleading to say only that this season Regina Resnik is celebrating the 40th anniversary of her operatic debut; it would be more accurate to say that this season we are all celebrating an astonishing career that has flourished since that memorable night in 1942 when the New Opera Company (N.Y.) under the direction of Fritz Busch presented Verdi's *Macbeth*. Making her professional debut as Lady Macbeth was a teen-aged soprano who, for the next 13 years, was to sing 40 leading roles with the world's most prestigious opera companies. San Francisco Opera audiences first saw this remarkable singing actress as Leonore in *Fidelio* in 1946, with subsequent appearances as Gioconda, Guttrune in *Götterdämmerung*, Mistress Ford in *Falstaff*, and both Donna Elvira and Donna Anna in *Don Giovanni*, all in the next two seasons.

In 1955, the New York-born singer made a bold decision to launch a new career as a mezzo-soprano. It was the right decision, for during the ensuing 27 seasons it is as a mezzo-soprano of smoldering intensity that Regina Resnik seared her name on the pages of operatic history. She has been acclaimed as the world's leading interpreter of her four signature roles: Carmen, Klytemnestra in *Elektra*, the Countess in *The Queen of Spades* and

SKELTON STUDIOS



Regina Resnik as Alice in *Falstaff*, sung during the San Francisco Opera 1948 season.

Dame Quickly in *Falstaff*. San Franciscans have been privileged to hear her in the first three of those roles, and Miss Resnik holds the distinction of being the only singer to portray Tchaikovsky's Countess on the War Memorial stage — in 1963, 1975 and again this current season.

After a hiatus of 15 years, Miss Resnik returned to the San Francisco Opera as a mezzo in 1963. In retrospect, that 1963 season can almost be termed the "Regina Resnik season." In a holiday message addressed to her fans, written in December of that year, she stated: "A short trip to London for *Kismet* early in September and then across the world to San Francisco, where I found again, after some years, another great, great opera public in a repertory that could not have been designed more beautifully for me."

Her four roles during the 1963 season could not, in fact, have been more varied nor better chosen to bring out the different facets of her unique talent. Following the opening night *Aida*, in which she sang opposite Leontyne Price, Arthur Bloomfield of the *Call Bulletin* was moved to write: "The biggest news in the starry cast was the Amneris of Regina Resnik. We simply cannot remember a portrayal so subtle in word values, so unforced and tellingly musical in its sophisticated projection of Verdi's line." Bloomfield later went on to call her portrayal of Fricka in *Die Walküre* "... a model of dignity and penetration."

Her two most interesting creations that season were the old Prioress in Poulenc's *Dialogues of the Carmelites*

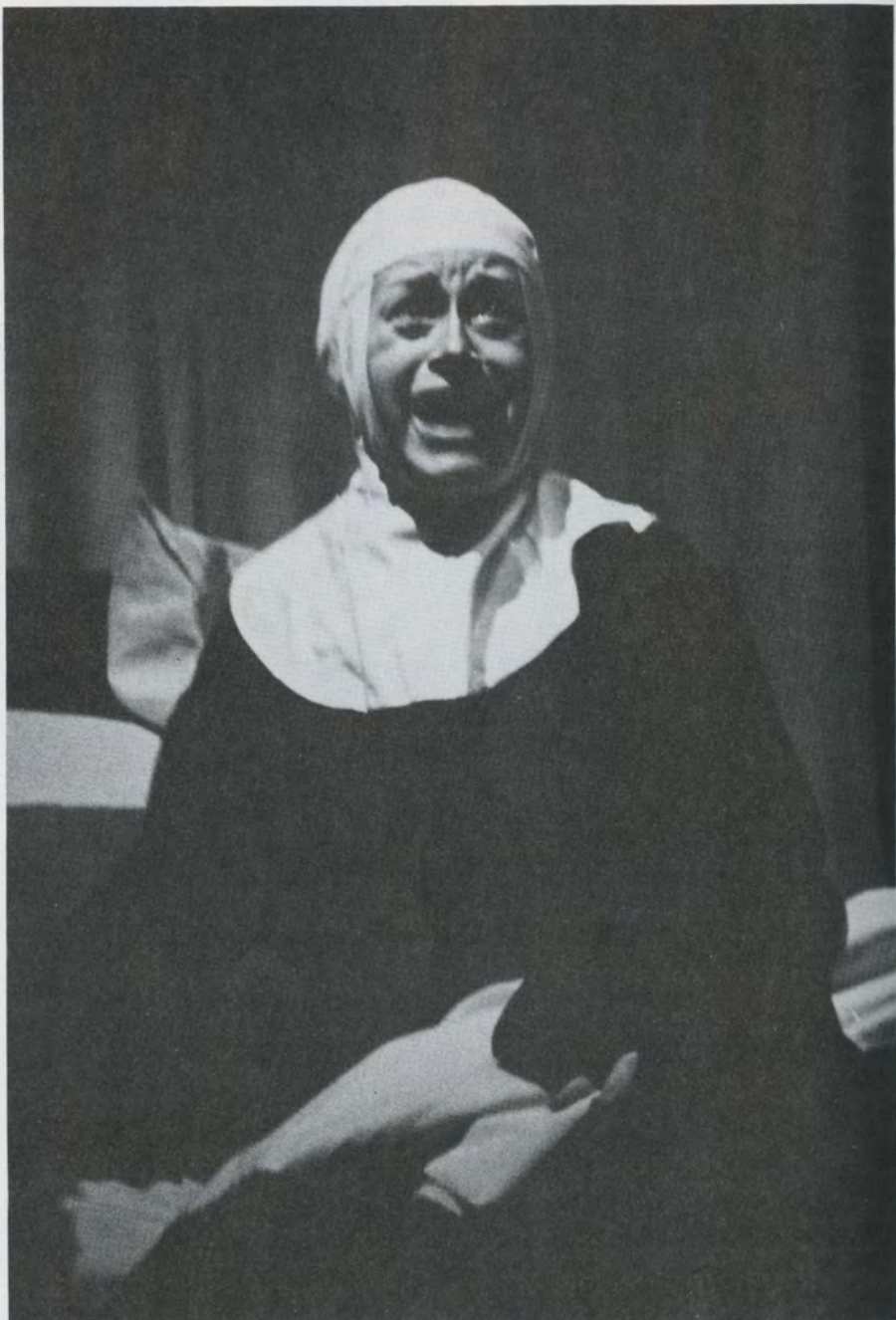
Arthur Kaplan, formerly co-editor of this magazine, is now a freelance writer and lecturer on opera.



PETE PETERS

Aida opened the San Francisco Opera season in 1963. Leontyne Price sang the title role; Amneris was Regina Resnik in her first San Francisco appearance as a mezzo-soprano.

and the old Countess in *The Queen of Spades*. Here is what Miss Resnik herself said of those two assignments: "It would never have occurred to me as a very, very young singer that at an important place in my career two old women would become two of my favorite operatic portraits. One is an old, ailing nun . . . The Mother Superior, great and kind, who dies afraid and without faith in God, has one of the most staggering dramatic scenes, both terrifying and poignant, . . . the music being difficult, dramatic and vocally big. . . . The other, a legendary, aging, once beautiful noblewoman whose death scene also becomes the focal point of a great opera. The Countess, who is called the Queen of Spades, dies in a scene in which she reflects quietly about her great past . . . stripped of her finery



PETE PETERS

The 1963 cast of *Dialogues of the Carmelites* included Regina Resnik's powerful Old Prioress.

and her wig, fully realizing how old she has become. . . . She dies so simply, sitting in a chair, that the audience is really not aware at which moment death took place."

Miss Resnik's portrayal of both old women and their very different but equally moving death scenes, sent critics rushing to their dictionaries for new superlatives. For her 1963 interpretation of Madame de Croissy, which she first performed in the Covent Garden production of

Dialogues of the Carmelites in 1959, Alfred Frankenstein in the *Chronicle* was brimming with praise: "The grand old Prioress was given the last word in interpretation by Regina Resnik. That death scene is the only true 'operatic' moment in this opera, and Miss Resnik brought it a totally magnificent power and credibility." When the production was brought to Los Angeles in November, Albert Goldberg of the *Los Angeles Times* was equally ecstatic: "This was a formidable, a superb

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In 1964, Regina Resnik returned to the San Francisco Opera as Azucena in *Il Trovatore*. This photo was taken before a performance given later in the year in Los Angeles.

achievement of realistic acting and powerful singing, and it stamped Miss Resnik as one of the great operatic artists of our time."

The ability to mesmerize audiences by the intensity and immediacy of her musico-dramatic characterization is perhaps the most salient feature of Miss Resnik's extraordinary stage presence. In no other role does it appear so vividly and so unforgettably as in the title character of *The Queen of Spades*. Kenneth Rexroth summed it up best in the *Examiner*, following the opera's San Francisco premiere on October 1, 1963: "Regina Resnik . . . was stunning, so much so that she not only stole the show, her wonderful performance almost obliterated everything else . . . [the death scene] was one of those moments where all the elements of opera came together in overwhelming synthesis . . . The whole house sat breathless on the edge of their seats and exploded when she finished."

Kurt Herbert Adler called upon her to recreate her definitive interpretation of the old Countess when Tchaikovsky's opera was performed locally for the first time in Russian in 1975, with Mstislav Rostropovich making his American opera debut on the podium. (Miss Resnik is, incidentally, the only leading

artist with the San Francisco Opera to sing roles in all five major operatic languages — Italian, German, French, English and Russian.) Again, critics were unanimous in their acclaim. Martin Bernheimer in the *Los Angeles Times* especially admired her sense of understatement: "She had the good sense to be poignant rather than macabre, outlined the little Grétry aria in her bedroom rêverie with hushed finesse and doubled the effectiveness of her death scene by underplaying it."



1964 was also the year of Regina Resnik's first San Francisco *Carmen*, seen here in a scene from Act IV.


Amid the cheers from local reviewers, an outside note from George Gelles of the Washington, D.C. *Star-News* perhaps best captured the enormity of her accomplishment: "The production's great performance, which was one of the greatest performances I have ever seen in any of the arts, came from Regina Resnik, who sang the wizened Countess. In her aria in Act II, scene 2, where she recalls the glory of her former life, she was absolutely magical. Her portrayal had a dramatic

unity and integrity and intelligence that is hardly ever found . . . Resnik's performance transcends mere description. It was acting and singing of the highest order."

In 1964 at the San Francisco Opera, Miss Resnik sang the roles of two very different gypsies, Azucena in *Il Trovatore* and *Carmen*. She had created a sensation in France as the protagonist of Bizet's opera, first in a celebrated production designed by Bernard Buffet in Marseilles in October 1962, and then in Paris. Winthrop Sargent of *The New Yorker* wrote about her San Francisco assumption of this plum of mezzo-soprano roles: "Regina Resnik's *Carmen* is one of the great *Carmens* of history — vital, exuberant, oriented towards tragedy from the very beginning . . . She is a superb actress with every line of her part under such control that she appears to be going through an entirely real experience."



In 1966, Regina Resnik gave San Francisco Opera audiences an unforgettable portrayal of Klytemnestra in *Elektra*.

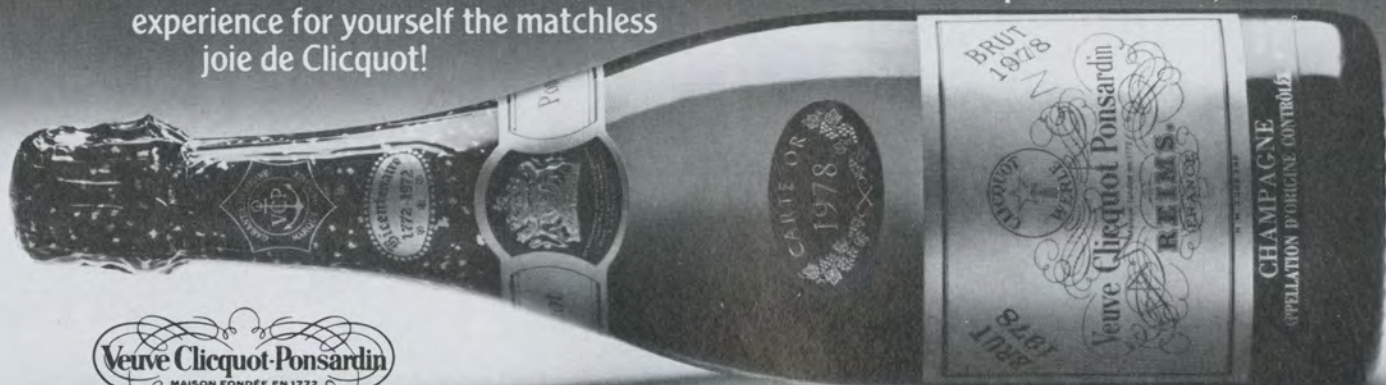


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CAROLYN MASON JONES

Raymond Wolansky as Alfred III and Regina Resnik as Claire Zachanassian in the American premiere of Gottfried von Einem's *The Visit of the Old Lady*, presented by the San Francisco Opera in 1972.

The indelible imprint of a Resnik characterization is perhaps best illustrated by the next two roles she performed in San Francisco. Returning in 1966 as Klytemnestra in *Elektra*, she provided one of the most riveting performances ever encountered on the War Memorial stage. Alexander Fried in the *Examiner* wrote: "Glory went to Regina Resnik for a haunting, profound portrayal of Queen Klytemnestra, seared with remorse and panic . . . The moment she emerged into the palace

courtyard, laden with jewel talismans to fight against her sickness of body and soul, the whole opera blossomed into its right atmosphere . . ."

Following a six-year absence, the mezzo-soprano made her next local appearance in 1972 in a role that seemed tailor-made for her talents and which at the time she called "the culmination of my career," Claire Zachanassian in Gottfried von Einem's operatic version of the chilling contemporary fable by Friedrich

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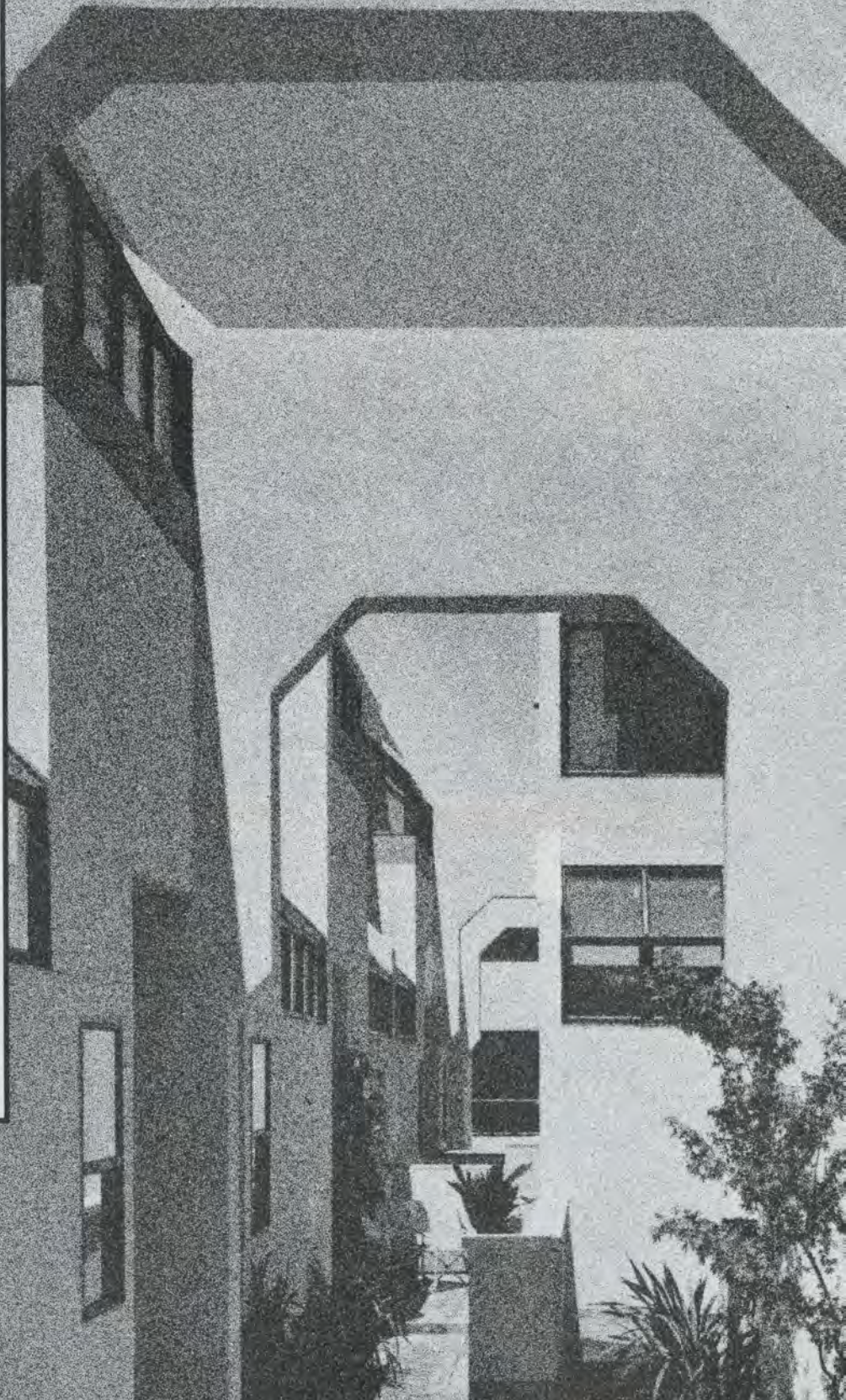
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PETE PETERS

Regina Resnik is San Francisco Opera's only Countess in Tchaikovsky's *Queen of Spades*, having sung the role in both previous stagings of the work (1963 and 1975), and again this season. This photo was taken backstage in 1963.

Dürrenmatt, *The Visit of the Old Lady*. In fact, von Einem had written the title role for Miss Resnik, but a conflict had prevented her from performing it at the Vienna premiere the preceding year. Who can ever forget seeing this consummate singing actress casually puffing a cigar and just as casually asking for the death of her former lover in payment for a huge sum of money to restore the fortunes of her native town? Andrew Porter, writing in the London *Financial Times*, said: "Regina Resnik's . . . impersonation of a 'Society Lady with a rare grace despite the grotesquerie,' was admirable. She had humor and dignity — an aged, implacable Medea, wicked yet charming." William Glackin in the *Sacramento Bee* gave her the ultimate accolade: "Miss Resnik, one of the finest actors on any operatic stage, was magnificently complete and vividly believable as Claire — sardonic, imperious, cynical, ruthless, yes; but also a driven woman, and ultimately pitiable as well as wicked . . . She sang



GIACOMELLI STUDIO

Regina Resnik in Venice in 1982, attending an exhibit of paintings by her husband, Arbit Blatas.

in a voice rich with power and meaning, but it is a tribute to her performance that its musical and dramatic qualities were inseparable."

Miss Resnik was last seen and heard on the War Memorial stage in mufti during the 1978 gala in honor of Kurt Herbert Adler, at which she delivered a unique tribute to the general director and maestro. Just as she had done for the Metropolitan Opera gala honoring Sir Rudolf Bing in 1972 (when she wrote her own words to Prince Orlofsky's "Chacun a son goût"), she composed special lyrics to one of her signature arias, the Habañera from *Carmen*, gently teasing the maestro while entertaining the audience. It was a typical example of her artistic generosity, theatrical flair and witty intelligence.

For the past 10 years Regina Resnik has been concentrating on a third phase of her long and distinguished career in opera. In 1971 she made her debut as producer and director with the Hamburg State Opera's production

of *Carmen*, starring Huguette Tourangeau and Placido Domingo, that was televised internationally. Since then, in collaboration with her husband, painter/sculptor Arbit Blatas, she has staged several of the other operas with which she was first associated as leading performer: *Falstaff*, *Elektra*, *Salome*, *The Medium* and *The Queen of Spades*.

Yet another facet of Miss Resnik's gifts will be revealed to the public in her anniversary year, during which she will make her bow as a filmmaker. *The Historic Ghetto of Venice*, a film written, produced and narrated by Regina Resnik, will open in theaters this year and be seen on television in the United States and abroad. Perhaps so talented a lady regularly needs new artistic frontiers to explore in order to continue growing and astonishing her public.

The San Francisco Opera staff and audiences join in a time-honored toast to one of the queens of opera: "Vivat, vivat Regina!" ■

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The Sins of Alexander Pushkin

By DAVID LITTLEJOHN

Alexander Sergeyevich Pushkin knew very well the private gambling salons of St. Petersburg, like the one in which Gherman stakes and loses a fortune in his short story (and Tchaikovsky's opera) *The Queen of Spades*.

His letters are haunted by gambling debts, and his inordinate weakness for the turn of a card. In the spring of 1829, he wrote to a friend, "Between ourselves, I have already gambled away about 20 thousand rubles." It's next to impossible to translate 1829 rubles into 1982 dollars, but that was more than a comfortable year's income: Pushkin himself earned about ten thousand rubles each for *Eugene Onegin* and *Boris Godunov*.

A year later, at the very time he was boasting of having caught for himself the most beautiful fiancée in Russia (and quarreling bitterly with her mother over the size of her dowry), he lost another twenty-five thousand rubles — about half of Gherman's original stake in the short story, but still a small fortune — to a nobleman and gambler of Smolensk. He wrote to the winner,

I would willingly undertake to buy up your debts, but the term for these promissory notes, according to your words, is two years, and I am obligated to pay the 24,800 rubles

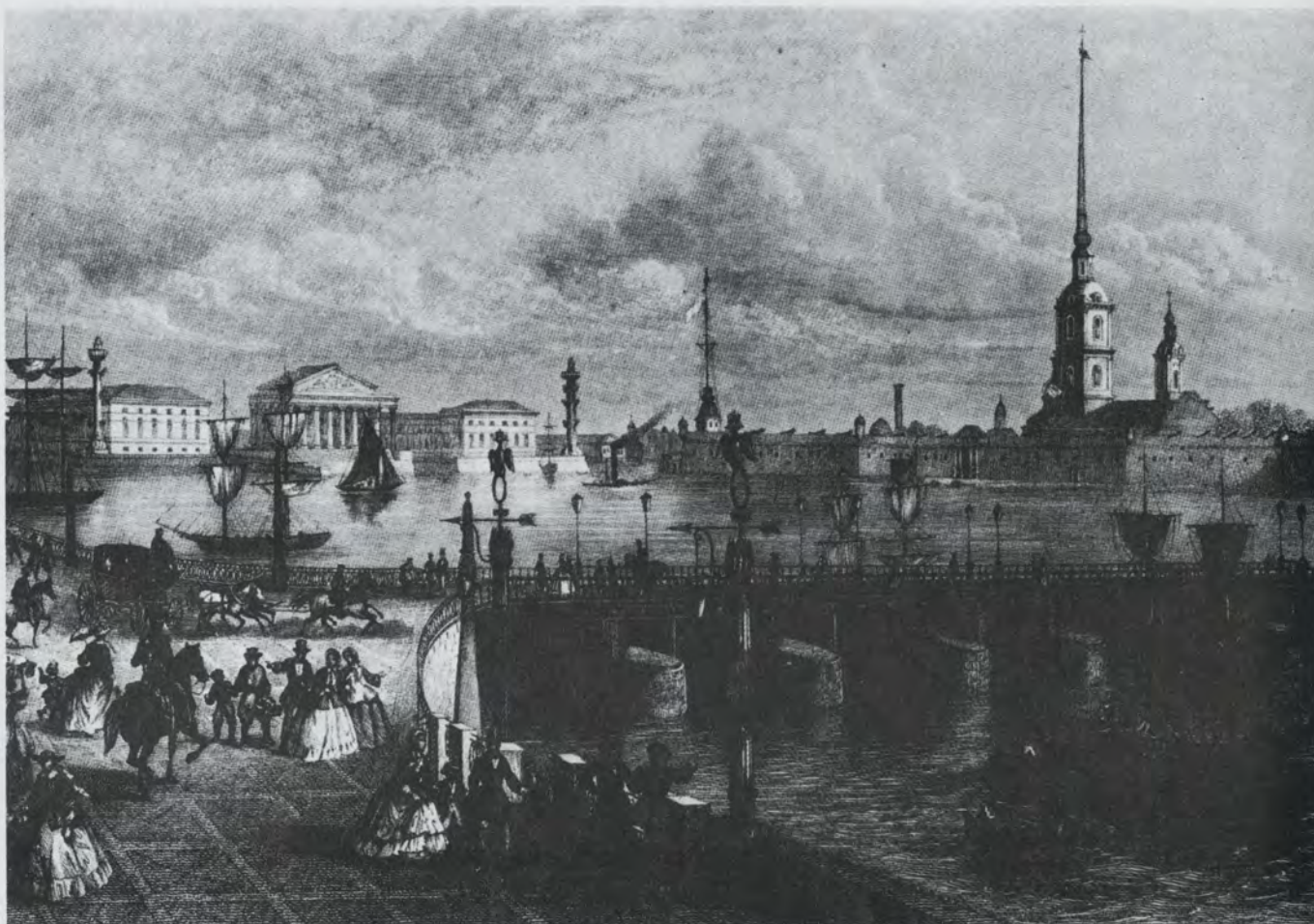
which I owe you within four years. I am in no position, because of poor returns, to pay 25 thousand all at once. All I can give for your promissory note of 25,000 is 20,000, with a discount of 10 percent per year — i.e. 18 thousand rubles.

To come up with that sum (and help pacify his mother-in-law-elect), he



Alexander Sergeyevich Pushkin, a portrait done in 1827 by O.A. Kiprensky (1783-1836).
TASS/SOVFOTO

David Littlejohn is a writer, critic and professor of journalism at the University of California in Berkeley, who regularly reviews the West Coast opera for *The Times*, London.



St. Petersburg in the 19th century.

spent a month hounding his friends for various sums. To Michael Petrovich Pogodin, editor of the *Moscow Messenger*, he wrote weekly, then twice-weekly pleas:

Do me the favor of telling me whether I can hope to have 5000 rubles by May 30, either at 10 percent for a year, or at 5 percent for six months. . . .

Do me the divine favor of helping me. By Sunday I must have the money without fail, and all my hope is in you. . . .

Rescue me, if possible, and I, my wife, and my little children will pray to God for you. . . .

Can I drop in on you, and when? And will there be some money? . . .

If just a part, then the greater, for God's sake! . . .

Two thousand is better than one,

Saturday is better than Monday, etc. . . .

Glory to God in the highest, and on earth to you, dear and honored one! I have received with gratitude your 1800 rubles in bills, and the sooner you obtain the rest, the more you will oblige me.

Sixteen months later, he was still trying to come to terms with the noble gambler from Smolensk. The pressures of marriage and a family did, he insists, finally cure him of his addiction — “I have left cards and dice for more than two years” — but he was never able to get out of debt, with all the anxiety and dependence it occasioned. “To my misfortune, I cashed in my chips when I was losing.”

Ten years before this particular crisis, a few weeks before his 21st birthday, Alexander Pushkin had just escaped banishment to Siberia at the

command of the Tsar Alexander. Instead, he was sent under order a thousand miles south of the capital. After four years in the Caucasus, Moldavia, and Crimea (some of which exile he rather enjoyed), he was found guilty of still more heinous offenses, and ordered confined to his family's country estate at Mikhailovskoye. Only with the death of Tsar Alexander, and the accession of his brother Nicholas, was Pushkin allowed back from exile in 1826. For the remaining ten years of his life, his movements, published writings, and behavior were strictly monitored and controlled by the Russian secret police, under personal orders from the sovereign.

Very few heroes of any nation's literature can have spent so great a part of their lives being punished for their sins. “Not a single Russian writer has

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The center of St. Petersburg (Nevsky Prospekt) in the 19th century.

been more oppressed than I," he complained to his official censor in 1835.

To American opera lovers, Alexander Pushkin may still be thought of primarily as an unusually fruitful source of libretti: Glinka's *Ruslan and Ludmila*, Rimsky-Korsakov's *Coq d'Or*, Mussorgsky's *Boris Godunov*, Tchaikovsky's *Eugene Onegin* and *The Queen of Spades*, among others. But in the U.S.S.R., he is regarded today as a secular saint, as the Poet of Poets, as Russia's Shakespeare and Byron and Goethe and Hugo all in one. His works are edited with meticulous care, reinterpreted according to the ruling ideology, and reprinted in editions of millions. Cities, schools, ships, institutions are named after him. Given this official blaze of red adulation, it is important to realize how much of his short life was passed under one cloud of disgrace or another.

His first period of exile was for writing and circulating subversive and radical poems, rather than for gambling and loose living. But young Sasha Pushkin was guilty of both.

The verses that offended the Tsar included Pushkin's "Ode to Freedom," a poem full of dire warnings of the bloody fate that lies in store for autocrats:

I sing of Freedom's conquering fire,
Scourge vice enthroned on royal
bench. . . .
You, fickle Fortune's favored knaves,
The tyrants of the nations, tremble! . . .
Unto his death King Louis went,
His speechless offspring watching after,
His head bereft of crown he bent
To fell Rebellion's bloodied rafter. . .



Pushkin's wife Natalia Nikolayevna in a portrait by N. Makarov. 1849.

Poems like this, and sarcastic epigrams aimed at high officials of church and state, were copied by hand, memorized, and circulated through the

city. "Pushkin must be sent to Siberia," Alexander I is reported as saying. "He has deluged Russia with shocking verses. All the youths are learning them by heart."

Pushkin's old schoolmasters, who had early recognized his astonishing talent, pleaded his case, and got the sentence reduced to his "official transfer" to the South. But their appeals may have been half-hearted at best. At the same time he was dazzling them with his poetic gift — and by any literary standard, he was a genius — he was appalling them with his disgraceful conduct. "There are no extremes into which this unfortunate young man has not fallen, just as there is no perfection which he might not have achieved by the excellence of his talents," wrote his supervisor in the Foreign Ministry. Sexually precocious, and inflamed by a sense of the proper privileges of an aristocratic rake, he began drinking, gambling, and wenching — all heavily — in the company of adult Hussars before he had left school, and spent the three years after graduation in giddy debauchery.

Everything is going as before [he is writing to a friend from St. Petersburg, at 20]: the champagne, thank God, is lusty — the actresses likewise — the former gets drunk up,

continued on p. 80



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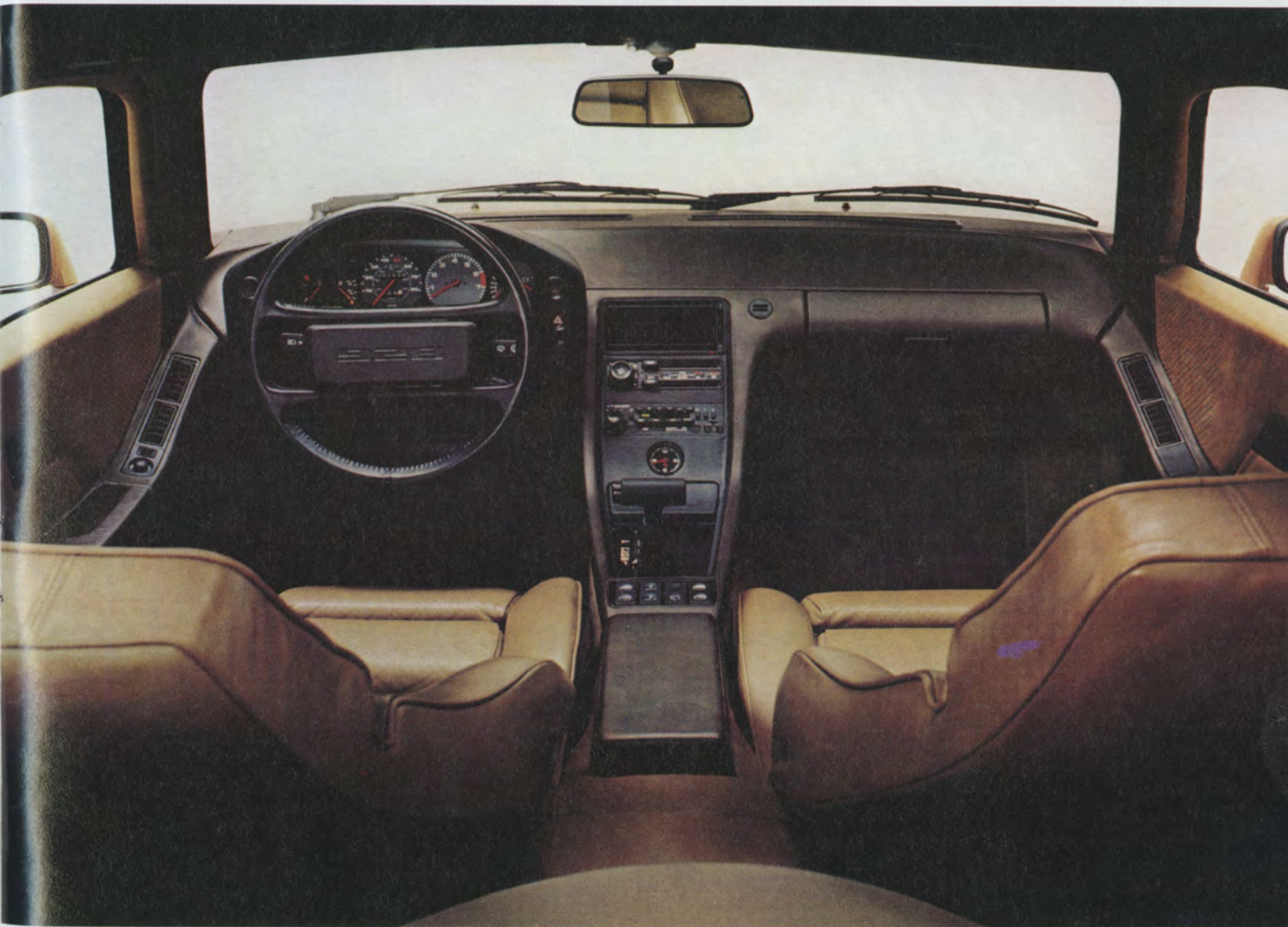
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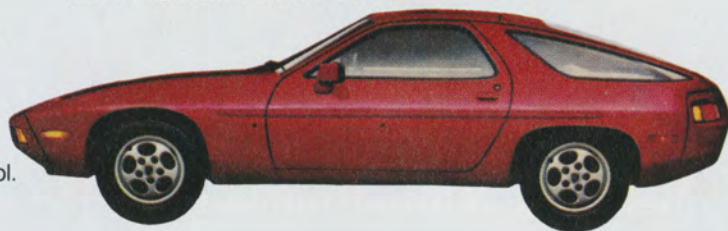
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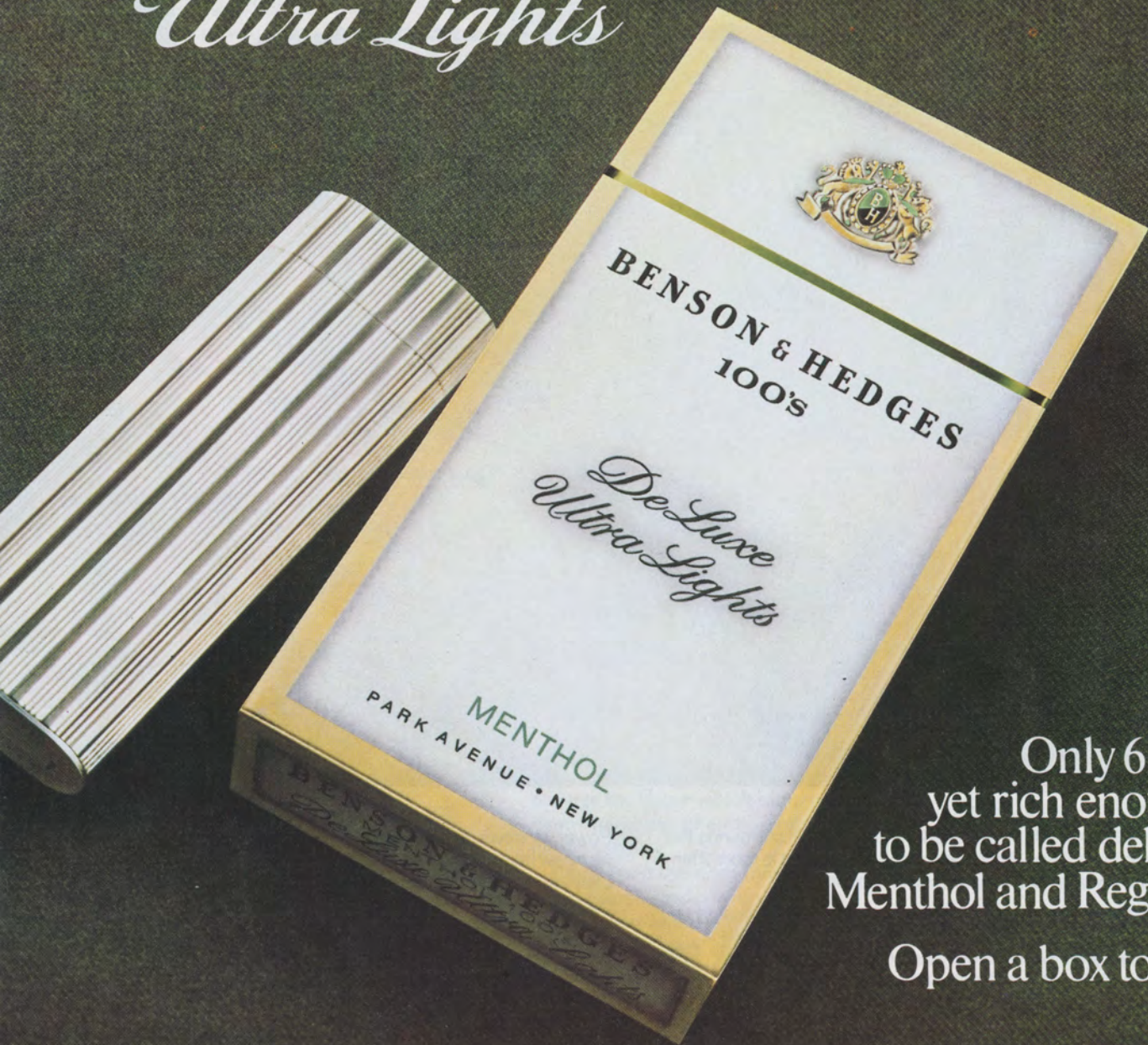
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THE QUEEN OF SPADES

PIKOVAYA DAMA



Photos taken in rehearsal by David Powers

Regina Resnik



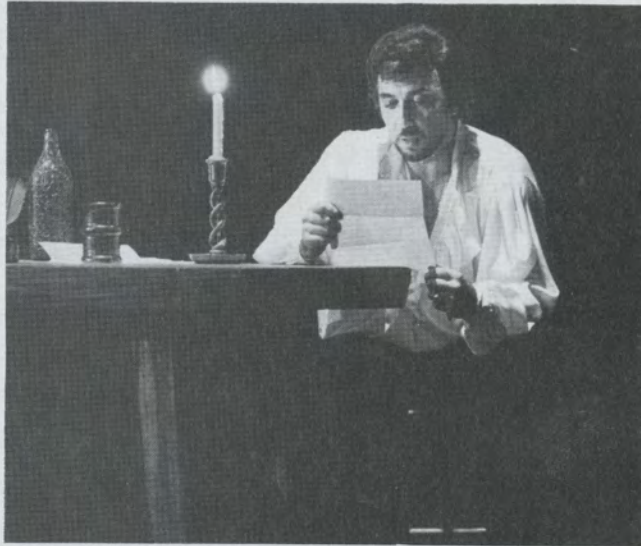
Susan Quittmeyer, Teresa Zylis-Gara



Eric Halfvarson, Tom Krause



Donna Petersen

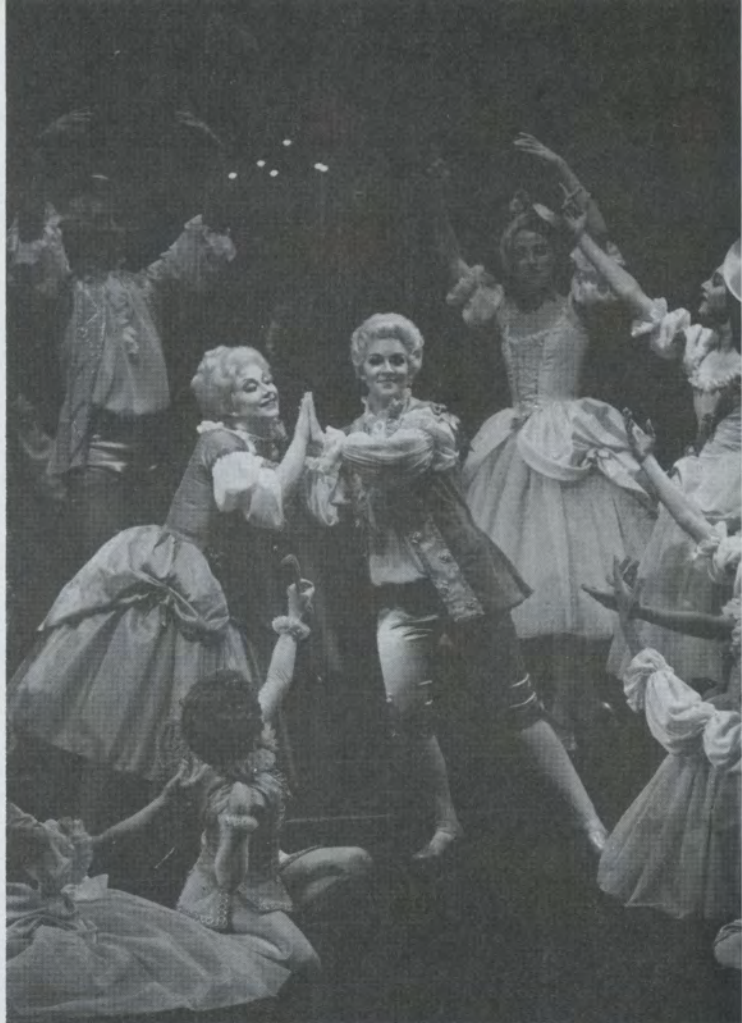


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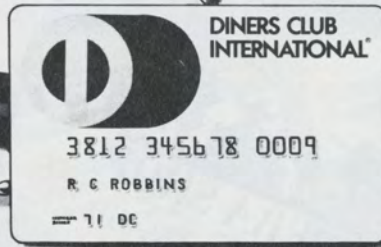
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Thoughts on Tchaikovsky and his *Queen of Spades*

By JOHN HARBISON

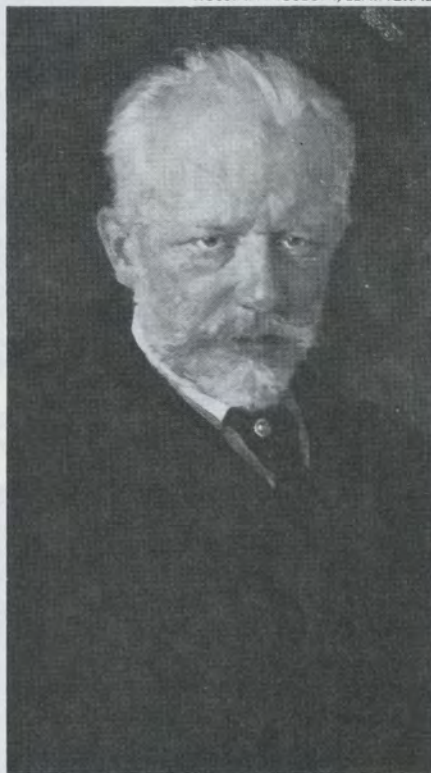
There are two kinds of vocal composers: opera composers and song composers. Taking the clearest cases first, we find Verdi, Wagner, Puccini, Stravinsky, Handel, Monteverdi, Berg, Rossini, and Britten among the opera men, and Schumann, Brahms, Wolf, Mahler, Ives, Webern, Fauré, Schoenberg, and Debussy (the last two in spite of original operatic gambits) among the song composers. Among those who made major efforts on both sides, the final allegiance is usually clear: Mozart for opera, Schubert for song. Tchaikovsky's case is the closest, but I am prepared to attempt its disposition a little later on.

(I would like to be permitted a special category: dramatic composers without portfolio, for vocal composers who make the voices sublime extensions of their purely instrumental urges — nominees: Beethoven, Bach and Bartók.)

The opera composer must have a very public side to his nature. He must

John Harbison is Resident Composer with the Pittsburgh Symphony Orchestra, sponsored by Exxon Corporation, the Rockefeller Foundation and the National Endowment for the Arts, and administered by Meet the Composer. He has not yet been able to decide if he is a song composer or an opera composer.

RUSSIAN MUSEUM, LENINGRAD



Peter Ilyich Tchaikovsky in a portrait by Nikolai Kuznetsov, painted in 1893.

combine a narrative curiosity with a visual and spatial sense. He must be able to drive the drama forward (many forgotten operas have beautiful arias, the reflective state, without impulsion between them). He must not fear to do anything necessary to make his drama live. He must embrace the hazards of the theater: he cannot expect such

fastidious musical renderings as he finds in the concert hall, and he must accept the fact that fully half the words he has set will be unintelligible. Above all, he must be helplessly an opera composer, writing them because no other medium really fulfills his gifts.

The song composer inhabits a more private world, a more literary world, but one no less intense. When he writes vocal music, he needs all of his text understood, all his accompanying detail heard. He masters the sustained reflective state, which is only a small element in opera. He explores textual shadings independent of narrative and dramatic responsibilities. He tends to be a reader like Wolf, not a forager for subjects like Puccini. And his best work is often intimate, as Schumann's one to one whisper.

Where does Tchaikovsky fall? "Despite all the seductions of opera, I write a symphony, sonata or quartet with infinitely greater pleasure." And later, "You are right in disapproving this really false type of art. But there is
continued on p. 74

Editor's addendum: John Harbison is known to San Francisco Opera audiences from the world premiere performance of his *Winter's Tale* in 1979, as well as *Full Moon in March*, presented by San Francisco Opera Center's Showcase in 1982. Both works were given under the auspices of the American Opera Project.



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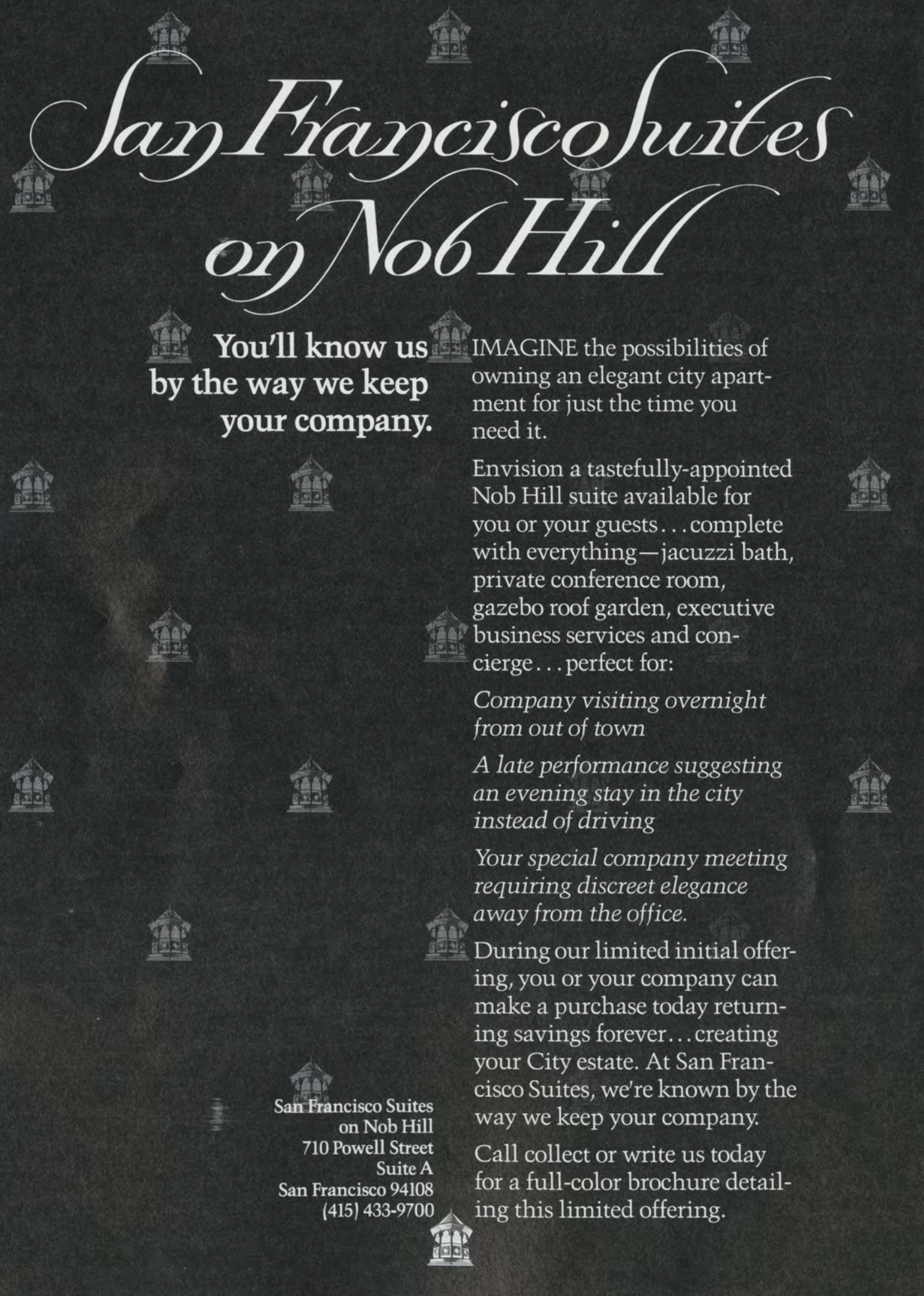
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David Agler

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Nathaniel Merrill

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Please do not interrupt the music with applause.

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CAST

Chekalinsky

Surin

Gherman

Count Tomsky

Prince Yeletsky

Lisa

The Countess

Paulina

Governess

Masha

Master of Ceremonies

Chloe

Daphnis

Plutus

Cupid

Hymen

Catherine the Great

Chaplitsky

Narumoff

Jonathan Green

Eric Halfvarson

Michail Svetlev

Tom Krause

Stephen Dickson*

Teresa Zylis-Gara

Regina Resnik

Susan Quittmeyer

Donna Petersen

Kathryn Gamberoni

Robert Tate

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Tom Krause

Marika Sakellariou

John Sullivan

Natalia Borisova

Jeffrey Thomas

Gregory Stapp

} in the
pastorale

*Citizens, officers of the Imperial Army,
Lisa's friends, attendants of the Countess*

Corps de ballet

**San Francisco Opera debut*

TIME AND PLACE: Late 18th century; St. Petersburg

ACT I Scene 1: The summer garden
Scene 2: Lisa's room

INTERMISSION

ACT II Scene 1: Imperial palace ballroom
Scene 2: The bedroom of the Countess

INTERMISSION

ACT III Scene 1: Gherman's quarters in the barracks
Scene 2: The winter palace on the banks
of the Neva river
Scene 3: A private gambling salon

*The use of cameras and any kind of recording
equipment is strictly forbidden.*

*The performance will last approximately three
hours and forty-five minutes.*

Synopsis

THE QUEEN OF SPADES

ACT I

Scene 1

The summer garden in St. Petersburg gradually fills with nursemaids and children who are enjoying the first warm days of spring. Gherman, a poor, young officer whose fascination with the gambling table is noted by his friends Surin and Chekalinsky, admits to Count Tomsy that he is in love with a beautiful, young aristocrat but that he does not dare to approach her, even to ask her name. A group of promenading citizens stroll through the garden marveling at the welcome break from the dreary winter weather. Prince Yeletsky appears and is congratulated on his engagement to Lisa, granddaughter of the Countess. The two women then enter the garden and are startled at seeing the mysterious stranger whom they have noticed lingering by their house. Together, Lisa and her grandmother express their fear of Gherman's wild gaze while he broods over the Countess' portentous stare. Tomsy and the Prince at the same moment reflect on the startling effect this meeting has had on Gherman and Lisa. As Lisa and the Prince walk away arm-in-arm, Gherman mutters that unseen disaster will soon blast the Prince's happiness like a bolt of lightning.

Tomsy tells the story of the Countess, who had been a famous beauty, "the Venus of Moscow," at the court of Louis XV at Versailles and, infatuated with gambling, had lost her fortune. Taking advantage of her desperate circumstances, the Count St. Germain, thought by some to be the devil in disguise, had offered her, in exchange for one rendezvous, the secret of three winning cards. She later passed the secret to her husband and to a young lover. The ghost of St. Germain appeared to the Countess to warn her that she would die when approached a third time by "one burning with passion" who would force her to tell her secret.

Tomsy and the promenading citizens leave, and Gherman, alone in the gathering storm, gives way to anger and jealousy. Shouting to the elements, he repeats the devil's warning and swears he will have Lisa.

Scene 2

Lisa's room, in the evening. The melancholy Lisa does not respond to the efforts of her friends, including Paulina, to cheer her. The governess bustles in to scold the girls and to order them to bed. Lisa dismisses her maid Masha and, left alone, confides to the night her love for the mysterious stranger. She is startled by Gherman, who appears on her balcony. He implores her to let him speak and passionately declares his love. Hearing a knock at the door, Lisa quickly hides Gherman as the Countess enters. She reprimands Lisa for not being asleep, then leaves the room. Gherman renews his entreaties to Lisa and threatens suicide if she will not return his love. Overcome by her emotions, she falls into his embrace.

ACT II

Scene 1

At an engagement ball for Lisa and Prince Yeletsky, Gherman receives a note from Lisa asking him to meet her. Count Tomsy, Surin and Chekalinsky observe Gherman's obsessed behavior and decide to bait him. Fearing that he has heard the ghostly voice of fate, Gherman distractedly rushes away. As the ballroom is prepared for an entertainment, Yeletsky expresses his love to Lisa but also his realization that she will never return his feelings. Although he is tormented by her remoteness, he vows to be her friend. As the guests again mingle, several officers,

led by Surin and Chekalinsky, taunt Gherman with his obsession for the secret of the three cards. The Majordomo announces an intermezzo on the theme of Daphnis and Chloe entitled "The Faithful Shepherdess," in which Tomsy appears as Pluto. The intermezzo ended, the Prince escorts the Countess and Lisa home. She slips Gherman a key to a secret door that leads through the Countess' apartment to her own room. Exulting over the fact that he will at last be able to confront the Countess for the secret of the three cards, he hurries away. The Majordomo announces the imminent arrival of the Tsarina. As the guests sing her praises, the French ambassador escorts Catherine the Great into the ballroom.

Scene 2

In the Countess' dark bedroom, Gherman stares transfixed at a large portrait of the Countess as "the Venus of Moscow." He conceals himself when he hears the Countess returning from the ball with her entourage. After she is prepared for bed, her servants are dismissed. She gradually drifts off to sleep while reminiscing about her glamorous past. Gherman reappears and stands before her. She wakes with a start and stares at him in terror. He implores her to reveal her secret. She remains silent and, goaded to fury, he commands her at pistol point to speak. When she continues to be soundless, he gradually realizes with horror that she is dead. Lisa suddenly enters as Gherman cries out that the secret of the three cards is lost forever. Lisa reviles him, telling him that it was not love but desire for the Countess' secret that brought him to her house. Sending him away, the girl falls weeping beside the body of her grandmother.

ACT III

Scene 1

Gherman's quarters in the barracks. He reads a letter from Lisa in which she writes that she is certain he did not intentionally kill the Countess, begging forgiveness and asking that he meet her by the river Neva at midnight. The hapless Gherman bemoans his misery and tries to sleep. In a half-dream he sees the funeral of the Countess. Suddenly the ghost of the Countess appears and identifies to Gherman the three cards: Three! Seven! Ace!

Scene 2

Lisa anxiously waits for Gherman on the river embankment. At last he appears clutching three cards and tells her about the visit by the ghost of the Countess. He raves that nothing matters now — he knows the three cards and destiny will have its way. Lisa tries to calm him but, completely out of his mind, Gherman no longer recognizes her. Roughly pushing her aside, he runs away like a madman. Crazed by anguish, Lisa hurls herself into the river and drowns.

Scene 3

A private gambling salon. Guests and officers are drinking and playing Faro. Yeletsky tells Tomsy that his engagement has been broken off and that he is "unlucky in love but lucky at cards." Tomsy then sings a bawdy drinking song which leads into a Russian dance. Gherman enters and, betting on the three and seven, twice wins. The other gamblers withdraw from the game, leaving only Prince Yeletsky to challenge the winner. Gherman stakes all he has won on one card and, instead of an ace, turns up the queen of spades. The ghost of the Countess, young and beautiful as she once had been, appears to remind Gherman of his date with destiny. Mad with fear and rage, he takes his own life.

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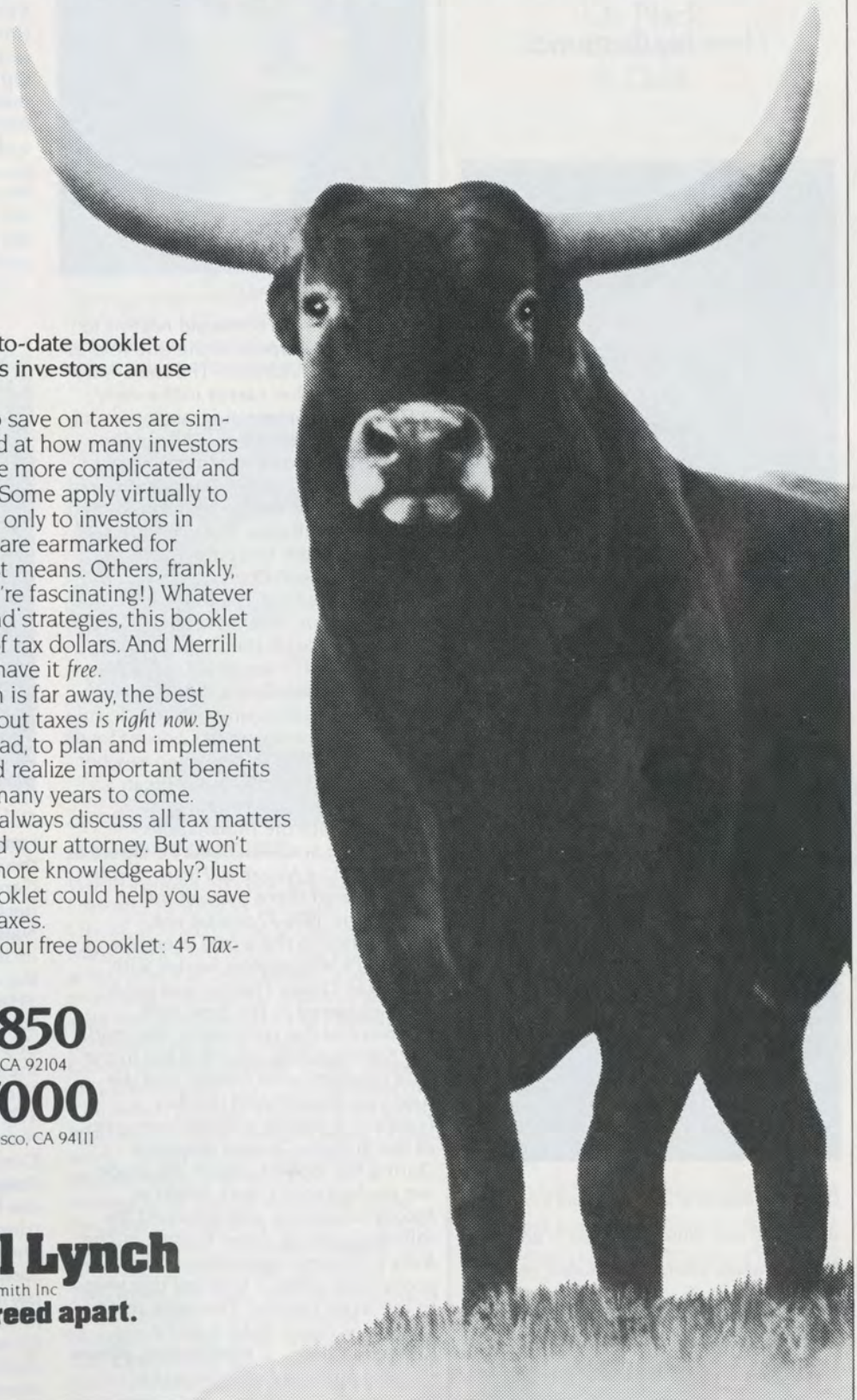
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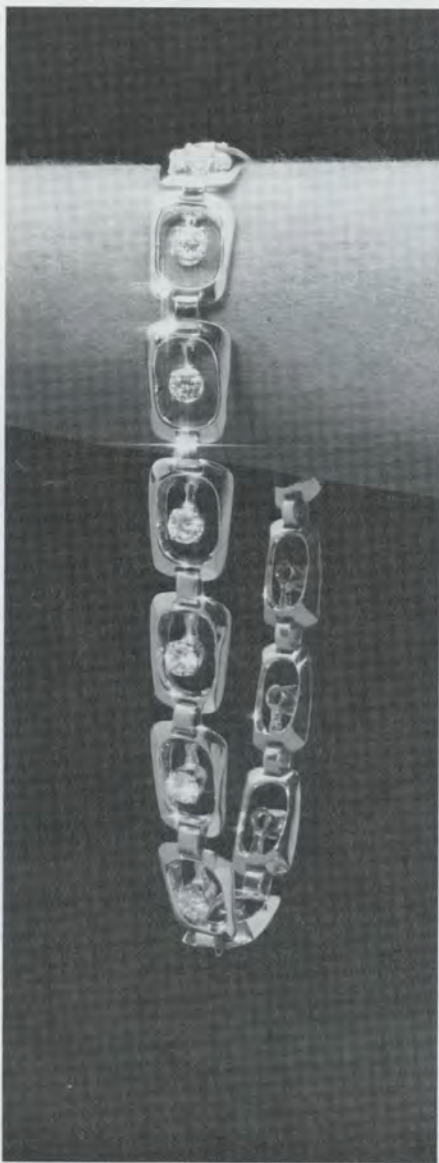
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Profiles



TERESA ZYLIS-GARA

Soprano Teresa Zylis-Gara makes her long-awaited return to the San Francisco Opera as Lisa in Tchaikovsky's *The Queen of Spades*, a role she performed last September in Geneva. She made her American debut with the Company in 1968 as Donna Elvira in *Don Giovanni*, the role in which she bowed at the Metropolitan Opera that same season. Born in Poland, Miss Zylis-Gara made her operatic debut in Krakow in Moniuszko's *Halka* in 1957. She joined the Deutsche Oper am Rhein soon after as a leading soprano and, in the ensuing seasons, made a series of acclaimed debuts, among them Glyndebourne in 1965, where she appeared as Octavian in *Der Rosenkavalier*, and the Paris Opera in 1966, where she sang Donna Elvira. With a repertoire of more than 24 leading roles at her command, Miss Zylis-Gara appears regularly at the Vienna Staatsoper, Covent Garden, La Scala, and the opera companies of Munich, Hamburg, Paris, Berlin, Brussels and Chicago. She is also a frequent participant in the festivals of Aix-en-Provence, Glyndebourne, Salzburg, Orange and Flanders. Last season, her schedule included performances of *Un Ballo in Maschera*, *Il Trovatore* and *Madama Butterfly* in Berlin; appearances as the Marschallin in Mannheim; and performances of *Guillaume Tell* on stage in Nice and in concert in Hamburg. A mainstay of the Metropolitan Opera, Miss Zylis-Gara appeared there last year as Mimi in *La Bohème* and in the title roles of *Tosca* and *Madama Butterfly*. Her Met assignments this season include Leonora in *Il Trovatore* (including the broadcast performance), Mimi and Cio-Cio-San, and she will take part in the company's spring tour. Last spring she was seen in *Don Carlo* in Hamburg and in *Otello* in Buenos Aires; later this season she will be heard in Britten's *War Requiem* with the San Francisco Symphony, and next March she will appear in *Un Ballo in Maschera* with the Miami Opera.



REGINA RESNIK

Internationally renowned mezzo-soprano Regina Resnik celebrates her 40th anniversary on the operatic stage this season, recreating her world-famous portrayal of the Countess in *The Queen of Spades*. She first appeared here in that role in 1963 and repeated the assignment in 1975, making her the only singer to portray Tchaikovsky's Countess on the War Memorial stage. This great American singer's career has encompassed over 13 years and 40 roles as an outstanding soprano, with 27 subsequent seasons and another 40 roles as a mezzo-soprano of unique stature. Born in New York City, Miss Resnik made her professional debut with the New Opera Company as Lady Macbeth in 1942. The next few years saw her with New York City Opera and the opera company of Mexico City, and in 1944 she made her debut with the Metropolitan Opera as Leonora in *Il Trovatore*. Her first San Francisco Opera appearance was as Leonora in the 1946 production of *Fidelio*. Her other soprano portrayals with the Company include Gutrune in *Götterdämmerung*, Donna Elvira in *Don Giovanni* and the title role of *La Gioconda* in 1947; also Mistress Ford in *Falstaff* and Donna Anna in 1948. After appearing as Sieglinde at Bayreuth in 1953, Miss Resnik moved to the mezzo-soprano repertoire, and her subsequent appearances with San Francisco Opera include Amneris in *Aida*, Madame de Croissy in *Dialogues of the Carmelites* and Fricka in *Die Walküre* in 1963; Azucena in *Il Trovatore* and Carmen in 1964; Klytemnestra in *Elektra* in 1966; and Claire Zuchanassian in *The Visit of the Old Lady* in 1972. In 1971 Miss Resnik added stage direction to her pursuits, and her productions of *Salome*, *Falstaff*, *Elektra*, *The Medium* and *The Queen of Spades* have been seen in Warsaw, Sydney, Lisbon, Hamburg, Venice, Strasbourg, San Diego and Vancouver. Her Hamburg Staatsoper production of *Carmen*, with Plácido Domingo as Don José, was televised internationally. During this hallmark year, yet another of Miss Resnik's talents will be revealed to the public when her first film, for which she served as producer, writer and narrator, *The Historic Ghetto of Venice*, receives its premiere in theaters and on television both here and abroad.



SUSAN QUITTMAYER

Mezzo-soprano Susan Quittmeyer appears as the Page in *Salome*, Paulina in *The Queen of Spades* and Cherubino in the English language performances of *The Marriage of Figaro* during the 1982 San Francisco Opera Fall Season. During the 1982 Summer Festival she sang Fenena in Verdi's *Nabucco*; in the fall of 1981 she was heard here as Rosette in *Manon*, the High Priestess in *Aida*, Mercédès in *Carmen*, and Waltraute in *Die Walküre*. She also appeared in San Francisco Opera Center's Showcase production of John Harbison's *Full Moon in March* last spring. Miss Quittmeyer made her professional debut in the St. Louis Opera Theater's production of Soler's *The Tree of Chastity*; during that same 1978-79 season, she performed the role of the Baroness in the East Coast premiere of Rota's *The Italian Straw Hat* with the John Brownlee Opera Theater. As an apprentice with the Santa Fe Opera, she first sang the Page in *Salome*. The New York native was a participant in the San Francisco Opera's Affiliate Artist Program in 1979. During her two-year association with the program, she sang Dorabella in *Così fan tutte*; Cherubino in *The Marriage of Figaro* with Spring Opera Theater; and two leading roles in world premieres given by the American Opera Project: John Harbison's *Winter's Tale* and Kirke Mechem's *Tartuffe*. During the 1980-81 season, Miss Quittmeyer made her debut with the San Francisco Symphony under Leonard Slatkin as soloist in the Beethoven Ninth Symphony. She also bowed with the Baltimore Opera as Siebel in *Faust* and with the Los Angeles Repertory Theater as the Composer in *Ariadne auf Naxos*.

DONNA PETERSEN

In her 18th season with the San Francisco Opera, mezzo-soprano Donna Petersen sings the roles of Sister Mathilde in Poulenc's *Dialogues of the Carmelites* and the Governess in Tchaikovsky's *The Queen of Spades*. Among her more than 30 roles with the Company are Filipjevna in *Eugene Onegin*, Mother Goose in *The Rake's Progress*, Marcellina in *Le Nozze di Figaro*, Mrs. Ill in *The Visit of the Old Lady*, Mrs. Sedley in *Peter Grimes* and Grimgerde in *Die Walküre* (a role she has performed in 7



different stagings here). In 1976, her assignments here included Ada Hawkes in the world premiere of Andrew Imbrie's *Angle of Repose*. Miss Petersen has toured extensively with Western Opera Theater, has sung numerous seasons with Spring Opera and appeared with the San Diego Opera and the Guild Opera of Los Angeles. She made her Lyric Opera of Chicago debut in 1974 as Mrs. Sedley, a role she repeated with that company in 1977. She sang 25 concerts during a six-week tour of Australia in 1976 and in 1977 was heard in concert in Vienna, Linz, Winterthur and Venice. In Canada and Alaska she toured with the concert presentation of *Divas of the Golden West*, portraying the 19th century Irish mezzo Catherine Hayes. She has been soloist with the Los Angeles Philharmonic, the San Francisco Symphony, the Honolulu Symphony, National Symphony Orchestra of Mexico City and the Oakland Symphony, and most recently sang with the San Francisco Ballet in Stravinsky's *Requiem Canticles*. Miss Petersen is a Knight of the Royal Order of Dannebrog, presented to her by Queen Margrethe II of Denmark in 1976.



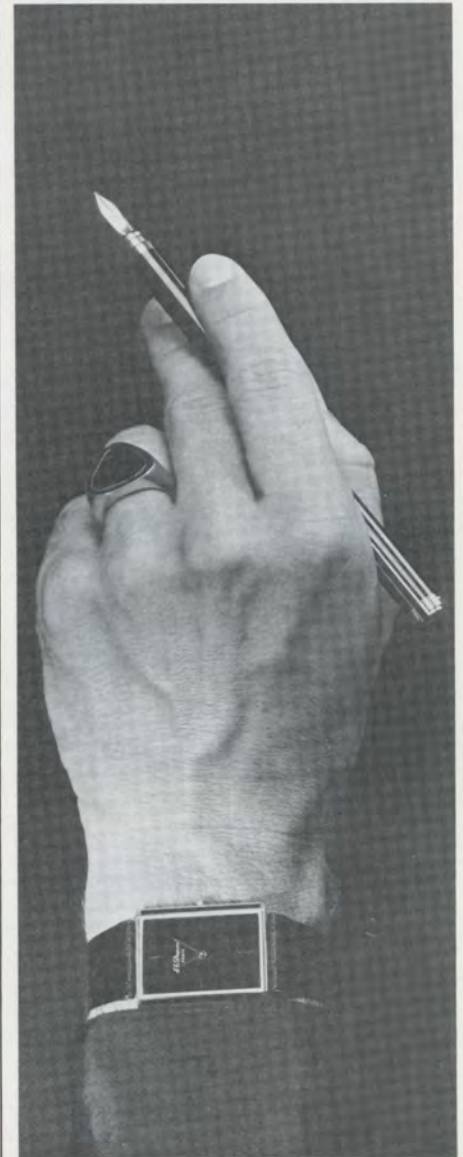
EVELYN DE LA ROSA

Soprano Evelyn de la Rosa, who made her San Francisco Opera debut as the Celestial Voice in *Don Carlo* in 1979, sings Susanna in the English-language performances of *The Marriage of Figaro*, Clorinda in *La*



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Cenerentola and Chloe in *The Queen of Spades*. During the 1982 Summer Festival, she appeared as Berta in *Il Barbiere di Siviglia*. Last fall, the Nevada native was heard as Aksinya in *Lady Macbeth of Mtsensk* and, with Spring Opera in 1981, Susanna in *The Marriage of Figaro*. She appeared as Diana in the 1981 world premiere of Henry Mollicone's *Emperor Norton* with Brown Bag Opera and, in May 1980, created the role of Dorine in the American Opera Project's world premiere production of Mechem's *Tartuffe*. As a participant in the 1979 Merola Opera Program, Miss de la Rosa was heard as Aennchen in *Der Freischütz* and Colombina in Wolf-Ferrari's *The Inquisitive Women*, and received the first-place Gropper Award at the Paul Masson Winery and the Leona Gordon Lowin Award at the Grand Finals of the San Francisco Opera Auditions. As a member of the 1982 Western Opera Theater, she portrayed Susanna in *The Marriage of Figaro* and Musetta in *La Bohème*. Other recent engagements include *Palestrina* with the Berkeley Symphony and concerts in the 1982 Midsummer Mozart Festival.



KATHRYN GAMBERONI

Kathryn Gamberoni makes her San Francisco Opera debut this fall, portraying Barbarina in *The Marriage of Figaro* and Masha in *The Queen of Spades*. As winner of the San Francisco Opera Auditions, the young soprano performed with the San Francisco Opera Center during last spring's Showcase series, singing the trouser role of Riccardo in Scarlatti's *The Triumph of Honor* and appearing as Isadora Duncan in Vivian Fine's *The Women in the Garden*. For the past two summers, she has performed with the Lake George Opera Festival, singing Kathie in *The Student Prince* and Frasquita in *Carmen*. Other engagements have included Susanna in *Le Nozze di Figaro*, Adina in *L'Elisir d'amore*, Juliette in *Roméo et Juliette* and Gretel in *Hansel and Gretel* with the Opera Ensemble of New York. Miss Gamberoni sang the role of Gerda in the widely acclaimed American premiere of Delius's *Fennimore and Gerda* with the Opera Theatre of St. Louis in 1981, and will repeat the role in her European debut when the production travels to the Edinburgh Festival next summer. She was the New York District Winner of the Metropolitan Opera

Auditions this year, and last summer she sang her first Norina in *Don Pasquale* with the Glimmerglass Opera. This season Miss Gamberoni bows with the Washington Opera as Blonde in Mozart's *Abduction from the Seraglio*.

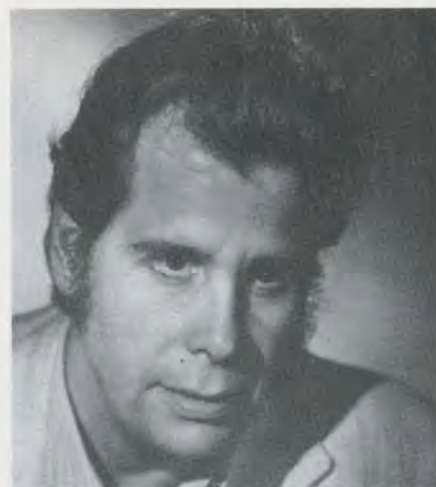


MICHAIL SVETLEV

World-renowned as an interpreter of the Russian operatic literature, Michail Svetlev brings his portrayal of Gherman in *The Queen of Spades* to the San Francisco Opera. The Bulgarian tenor made his company debut in the fall of 1980 as Turiddu in Mascagni's *Cavalleria Rusticana*, following his first American appearance in Washington Opera's new production of *Un Ballo in Maschera* that same season. Svetlev has sung in the major European houses, including the Vienna Staatsoper, the Bayerische Staatsoper in Munich, the Deutsche Oper am Rhein and La Scala, where his 1979 debut as Dimitri in *Boris Godunov* won him critical praise. He was seen again with that prestigious Italian company during the 1980-81 season in performances of *Khovanshchina*, *Boris Godunov* and *Simon Boccanegra*. Svetlev returned to North America during the 1981-82 season for *Un Ballo in Maschera* with the Canadian Opera Company, *Simon Boccanegra* in Miami and *Il Trovatore* with the Opera Company of Philadelphia. Other recent engagements include a new production of *Nabucco* at the Deutsche Oper in Berlin, premieres of *Don Carlos* and *Ballo in Düsseldorf*, Tchaikovsky's *Mazepa* for the Paris Radio, and a recording of *Andrea Chénier* with Radio Berlin. Svetlev has sung under such eminent conductors as Abbado, de Waart, Boulez, Lopez-Cobos and Mehta; and in productions staged by Ponnelle, Capobianco, Mansouri and von Karajan.

TOM KRAUSE

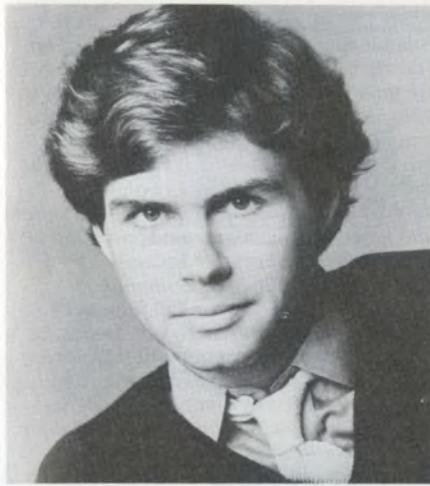
Distinguished baritone Tom Krause makes his San Francisco Opera debut with his renowned portrayal of Count Almaviva in *Le Nozze di Figaro*, a role he has sung in the world's major opera houses, and portrays Count Tomsky in *The Queen of Spades*. He is a regular at La Scala, the Paris Opéra, the Vienna Staatsoper, the Chicago Lyric Opera, the Metropolitan Opera and the festivals in



Salzburg, Glyndebourne, Edinburgh and Bayreuth. He made his professional debut as Escamillo in *Carmen* at the Berlin Städtische Oper in 1959. Currently a resident of Hamburg, he has performed extensively with the Hamburg Staatsoper, including engagements during the 1980-81 season in *Don Giovanni* and *Così fan tutte*, and performances the following season in *Le Nozze di Figaro* and, again, *Don Giovanni*. Renowned as a concert artist as well as opera performer, Krause made his American debut in Britten's *War Requiem* with the Boston Symphony at Tanglewood and has performed with the New York Philharmonic, the Chicago Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Boston Symphony and the orchestras of Los Angeles, Pittsburgh and San Francisco. In 1981 he was heard in Bach's *St. Matthew Passion* with the Vienna Philharmonic and was seen as Escamillo with the Deutsche Oper Berlin. That same year saw him as the High Priest in *Samson et Dalila* with the Chicago Lyric Opera. His engagements this year include *Parsifal* with the Geneva Opera in January; appearances in May with the Oregon Symphony performing the Verdi Requiem; and the Cincinnati May Festival, where he sang scenes from *Boris Godunov*. Krause's recorded repertoire reflects his stylistic versatility, including complete recordings of *Fidelio*, *Carmen*, *Don Pasquale*, *Così fan tutte*, *Elektra*, *Tristan und Isolde*, *Euryanthe*, *La Clemenza di Tito* and *I Pagliacci*, as well as oratorios by Bach, Handel, Haydn and Mendelssohn.

STEPHEN DICKSON

Baritone Stephen Dickson makes his San Francisco Opera debut as Prince Yeletsky in *The Queen of Spades*. He made his professional debut in 1976 with the Opera Theatre of St. Louis in *Albert Herring* and has since appeared there frequently, returning as Guglielmo in *Così fan tutte* in 1977, the year in which he made his Santa Fe Opera debut in the same role. He was seen in the 1978 St. Louis production of *La Bohème* and a revival of *Albert Herring*, the latter being telecast internationally, and with the same company appeared in the American premieres of Mahler's reconstruction of Weber's *Die Drei Pintos* in 1979 and Delius's *Fennimore and Gerda* in



1981. He sang his first Papageno in *The Magic Flute* at Santa Fe in 1979, and made his European debut in the same role during the 1979-80 season at the Grand Théâtre de Nancy. He bowed at Glyndebourne in 1980 as Papageno, the vehicle of his 1981 Metropolitan Opera debut. The 1980-81 season saw his first performances with New York City Opera, appearing as Ford in the new production of *The Merry Wives of Windsor*, and he returned to that company the following season for *Song of Norway*, *La Bohème* and *Ariadne auf Naxos*. Other firsts for Dickson during the 1981-82 season included debuts with the Lyric Opera of Chicago as Dr. Falke in *Die Fledermaus* and with Pittsburgh Opera as Silvio in *I Pagliacci*. In December 1981 he was seen on a live telecast from the White House hosted by Beverly Sills. Dickson has also performed with the opera companies of Houston, Fort Worth, Baltimore and Omaha. At Wolf Trap, he has appeared in *A Midsummer Night's Dream*, *The Gondoliers*, and the world premiere of Stephen Burton's *The Duchess of Malfi*. Future endeavors include Marcello in *La Bohème* with the Atlantic Civic Opera and Papageno in Lyon and Paris.



JONATHAN GREEN

Tenor Jonathan Green appears in five roles during the 1982 Fall Season: the First Jew in *Salome*, Don Basilio in *Le Nozze di Figaro*, the Father Confessor in *Dialogues of the Carmelites*, Chekalinsky in *The Queen of Spades* and Spoletta in *Tosca*. During the 1982 Summer Festival, he was heard as Pong

in *Turandot* and Sellem in *The Rake's Progress*. After winning rave reviews for his performance in the title role of Kurka's *The Good Soldier Schweik* with Spring Opera, Green has sung a variety of roles with the San Francisco Opera, including the First Priest in *The Magic Flute*, the Shepherd in *Tristan und Isolde* and Beppe in *Pagliacci* in the 1980 season, as well as Mitrane in *Semiramide*, the Teacher in *Lady Macbeth of Mtsensk*, Vicomte Cascada in *The Merry Widow*, Don Arias in *Le Cid* and the Fool in *Wozzeck* last fall. He is a frequent performer with the New York City Opera, where he bowed as Don Basilio in *The Marriage of Figaro* in 1977. Other assignments at City Opera include that of Lippo Fiorentino in Weill's *Street Scene* (telecast over PBS), a part in the world premiere of *Miss Havisham's Fire* by Argento and, most recently, appearances in *La Traviata* and *Ariadne auf Naxos*. On the roster of the 1980 and 1981 Spoleto Festivals, Green has also performed with the opera companies of Philadelphia, Kansas City and Louisville.



ERIC HALFVARSON

Eric Halfvarson returns to the San Francisco Opera to sing the Marquis in *Dialogues of the Carmelites*, Surin in *The Queen of Spades* and Angelotti in *Tosca*. He made his professional debut in *The Barber of Seville* at the 1973 Lake George Opera Festival. Subsequent performances there include *The Magic Flute*, *Manon*, *Madama Butterfly* and *Don Giovanni*. Since joining the Houston Opera in 1976, Halfvarson has been heard there in productions including *Arabella*, *Norma*, *Aida*, *Tosca*, *Jenůfa*, *Werther*, *Madama Butterfly* and *Die Meistersinger von Nürnberg*. He made his debut with the Lyric Opera of Chicago in 1979 in Prokofiev's *The Love for Three Oranges*. Halfvarson first appeared with San Francisco Opera during the 1981 Summer Festival as Hermann Ortel in *Die Meistersinger* and Count Ceprano in *Rigoletto*. That fall, he appeared in San Francisco Opera productions of *Semiramide*, *Lady Macbeth of Mtsensk* and *Le Cid*. Last season he returned to Houston as Ferrando in *Il Trovatore* and as Sarastro in *The Magic Flute*. The 1981-82 season finds him with that company as Colline in a new Jean-Pierre Ponnelle production of *La Bohème*. Recent engagements include *Adriana Lecouvreur* with the New Orleans Opera, *L'Africaine* and *Un Ballo in Maschera* in Venezuela and *Manon Lescaut* with the Baltimore Opera.

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During the current season he will be heard in a concert performance of *Semiramide* at Carnegie Hall with Marilyn Horne. Other future engagements include Colline in *La Bohème* with the Denver Opera Company and a televised performance of Berlioz's *The Damnation of Faust* with the Boston Symphony under Seiji Ozawa.



JEFFREY THOMAS

Jeffrey Thomas returns to the San Francisco Opera to sing the role of a Judge in *Un Ballo in Maschera*, Don Basilio in English-language performances of *The Marriage of Figaro*, the First Commissioner in *Dialogues of the Carmelites*, Chaplitzky in *The Queen of Spades* and a Noble in *Lohengrin*. The young tenor made his debut with the Company during the 1981 Summer Festival as Vogelgesang in Wagner's *Die Meistersinger* and was most recently heard as the Officer in the 1982 Summer Festival production of *Il Barbiere di Siviglia*. A Pennsylvania native, Thomas studied at the Juilliard School of Music, where he was featured as Count Belfiore in Mozart's *La Finta Giardiniera*, in *The Mother of Us All*, and in the American Opera Center's productions of *Un Ballo in Maschera*, Monteverdi's *L'Orfeo*, and the world premiere of Edward Barnes's *Feathertop*. A member of the Adler Fellowship Program, he portrayed Flaminio in the 1982 San Francisco Opera Center production of Scarlatti's *The Triumph of Honor* and the Tenor in Vivian Fine's *Women in the Garden*. Thomas has performed in Mexico's Teatro Degollado as Rameau's *Pygmalion* with Concert Royal and the New York Baroque Dance Company, in Boston with the Boston Musica Viva, and at the Kennedy Center in *Robin Hood* with New York's Ensemble for Early Music. Thomas makes his European debut in the Spring of 1983 at the Maggio Musicale in Florence, singing Lully's *Perseus* in the Teatro Comunale.

ROBERT TATE

Tenor Robert Tate, a frequent performer with the San Francisco Opera and its affiliates, sings five roles during the 1982 Fall Season: the Second Jew in *Salome*, Don Curzio in the Italian and English-language performances of *The Marriage of Figaro*, the Master of Ceremonies in both *Queen of Spades* and *Cendrillon*, and a Noble in *Lohengrin*. He made his Spring Opera debut in 1979 in the ensemble of Britten's *Death in Venice* and subsequently sang Antigonus in the 1979 world premiere of Harbison's



Winter's Tale that inaugurated the American Opera Project. The following year he appeared in the world premiere of Mechem's *Tartuffe*, again under the auspices of the AOP. He made his San Francisco Opera debut in 1980, when he appeared in *Samson et Dalila*, *Simon Boccanegra*, *La Traviata* and *I Pagliacci*. In 1981, he appeared in the Summer Festival production of *L'Incoronazione di Poppea* and the Spring Opera Theater production of *The Grand Duchess of Gerolstein*. The lyric tenor has also portrayed Ernesto in *Don Pasquale* with Brown Bag Opera and has sung with Mobile Opera, Pocket Opera and West Bay Opera. Last spring he won plaudits in the travesty role of Cornelia in the San Francisco Opera Center Showcase production of A. Scarlatti's *The Triumph of Honor*. He was most recently heard with the Oakland Ballet and Symphony in Stravinsky's *Les Noces* and made his debut at Wolf Trap this summer as Ferrando in *Così fan tutte*.



GREGORY STAPP

American bass Gregory Stapp appears as Tommaso in *Un Ballo in Maschera*, the Second Soldier in *Salome*, Antonio in *Le Nozze di Figaro*, Narumoff in *The Queen of Spades*, a Noble in *Lohengrin* and the Jailer in *Tosca*. The first-prize winner in the 1982 Metropolitan Opera Western Regional Auditions, he has also received awards from the Sullivan Musical Foundation and Baltimore Opera Competition. In 1980 he sang the role of Charlemagne in the American premiere of Schubert's *Fierrabras* with the Opera Theater of the Academy of Vocal Arts in Philadelphia. Currently an

Adler Fellow, Stapp was for two years the Atlantic Richfield Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program. He made his Company debut during the 1980 Fall Season in *The Magic Flute* and *La Traviata*. During the 1981 Spring Opera Season, Stapp was heard as Pluto in *Il Ballo delle Ingrate*, Ajax in *The Cry of Clytaemnestra* and Friar Lawrence in *Romeo and Juliet*. The same year he appeared with the Company in Summer Festival productions of *Die Meistersinger* and *Rigoletto*, and during the Fall Season, in *Semiramide*, *Lady Macbeth of Mtsensk*, *Le Cid*, *Lucia di Lammermoor* and *Il Trovatore*. During the 1982 Summer Festival, the young bass was featured in four operas: *Julius Caesar*, *Turandot*, *Nabucco* and *The Rake's Progress*. Earlier this year he appeared as soloist with the San Francisco Symphony in performances of Bach's *St. Matthew Passion*.



DAVID AGLER

San Francisco Opera musical supervisor and resident conductor David Agler leads Tchaikovsky's *The Queen of Spades*. The Chicago native was last on the War Memorial podium for *The Rake's Progress* during the 1982 Summer Festival. He received high praise for Henze's *Elegy for Young Lovers*, Britten's *Death in Venice*, Kurka's *The Good Soldier Schweik* and Mozart's *The Marriage of Figaro* during the last four seasons of Spring Opera Theater. In 1979 he led the world premiere of John Harbison's *Winter's Tale* to inaugurate the American Opera Project at Herbst Theatre, returning there for the AOP's second offering, Kirke Mechem's *Tartuffe*, in 1980. Agler made his official Company debut with the 1979 English-language performances of *Così fan tutte*, and the following year conducted the English-language production of *Don Pasquale*. During the first San Francisco Opera Summer Festival in 1981 he was on the podium for *L'Incoronazione di Poppea*, and during the 1981 Fall Season conducted *Lucia di Lammermoor*. Music director of the Syracuse Opera Theater, Agler was an administrator and conductor with the Festival of Two Worlds in Spoleto, where his credits included Menotti's *Tamu Tamu* and *The Old Maid and the Thief*, Britten's *The Rape of Lucretia* and the world premiere of Bruni-Tedeschi's *La Giusta Causa è una Buona Ragione*. In 1980 Agler made his Santa Fe Opera debut conducting *The Magic Flute* and Schönberg's *Erwartung*. Earlier this year, he made his first appearance with the San Francisco

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NATHANIEL MERRILL

Currently in his 26th consecutive season as resident stage director of the Metropolitan Opera, Nathaniel Merrill is staging the new production of Tchaikovsky's *The Queen of Spades*. His work was seen at San Francisco Opera for the first time in 1966, when he directed *Madama Butterfly*. Merrill has staged productions regularly in Chicago, Miami, Washington, Baltimore, Philadelphia, Tulsa and Houston, as well as for companies in Canada and South America. His European credits include productions in Vienna, Hamburg, Frankfurt, Karlsruhe, Strasbourg and at the festivals of Salzburg, Bregenz and Verona. In 1972 he served as artistic director for one of the most successful seasons of the Central City Colorado Opera Festival. In 1974 Merrill took a temporary leave of absence from the Met to work with Maestro Alain Lombard in Strasbourg. He served for four years as director of technical services at the Opéra du Rhin, where, as a member of the management triumvirate, he was responsible for the technical renovation of the theater and the construction of new buildings and sets, as well as properties and costumes. In addition to his duties at the Met, Merrill is currently director of the Savonlinna Opera Festival School in Finland, which he founded in 1979. He also serves as president and artistic director of Opera Colorado in Denver, a new company that will be introduced in April 1983, presenting grand opera in the round at Boettcher Hall.

ROBERT O'HEARN

Scenic designer Robert O'Hearn makes his San Francisco Opera debut this season with *The Queen of Spades*. He created his first designs for the Metropolitan Opera in 1960 for *L'Elisir d'amore*, and his subsequent credits with that company include *Die Meistersinger von Nürnberg* (1962), *Aida* ('63), *Samson et Dalila* ('64), *The Queen of Spades* ('65), *Die Frau ohne Schatten* ('66), *Hansel und Gretel* ('67), *Der Rosenkavalier* ('69), *Parsifal* ('71) and *Le Nozze di Figaro* ('75). An Indiana native, O'Hearn made his theater debut in 1948, during his four-year tenure as designer with the Brattle Theatre in Cambridge, Massachusetts. His first operatic project was to design the sets for the 1953 Boston University production of *The Rake's Progress*. Since then he has



created designs for productions of *Otello* in Boston and Hamburg (1967); *Porgy and Bess* at the Vienna Volksoper (1965) and Bregenz (1971); *La Traviata* in Santa Fe (1968); and *Girl of the Golden West* for Houston Opera and the Vienna Staatsoper (1976). His credits at the Central City Opera, where he first worked in 1972, include *Falstaff*, *The Marriage of Figaro*, *Gianni Schicchi*, *The Barber of Seville* and *A Midsummer Night's Dream*. His work has been seen frequently with Miami Opera, most recently in *La Traviata* and *Of Mice and Men*. His New York City Opera credits include *Girl of the Golden West* (1977), *Andrea Chénier* (1978) and *The Pearl Fishers* (1980). His work has also been seen in productions he designed for American Ballet Theatre, Ballet West, the New York City Ballet, the Seattle Ballet and the Los Angeles Ballet. Many San Franciscans are familiar with his sets and costumes for Lew Christensen's production of *The Nutcracker* for San Francisco Ballet, which O'Hearn designed in 1967 and revised in 1981.



VASSILI SULICH

Vassili Sulich undertakes his first choreographic assignment for San Francisco Opera with Tchaikovsky's *The Queen of Spades*. Born in Yugoslavia, he began his career with the National Ballet of Zagreb. Sulich appeared as principal dancer with a number of European companies, among them Jeannine Charrat's Ballets de France, Miskovich's Ballets des Etoiles de Paris and Roland Petit's Ballets de Paris, with whom he created the role of Christian in *Cyrano de Bergerac*. In his many film and television

appearances, Sulich has performed with such stars as Rosalind Russell and Geraldine Chaplin. He was selected to choreograph the music of French composer Maurice Thiriet in Jean Cocteau's *Oedipus Rex* at the Lyon Opera. For the Geneva Opera, he has devised dances for Mozart's *Idomeneo*, Gounod's *Faust* and Saint-Saëns's *Samson et Dalila*, and choreographed the latter for Teatro Colón in Buenos Aires as well. Currently principal choreographer and artistic director of the Nevada Dance Theater, which he founded in 1972, Sulich has created more than 35 new ballets for the company. His choreography is represented in the repertoires of numerous American ballet companies, and he has received critical acclaim at recent international dance competitions in Varna and Moscow.



THOMAS J. MUNN

In his eighth season as lighting designer/director of the San Francisco Opera, Thomas J. Munn is responsible for the lighting designs in the 1982 fall productions of *Un Ballo in Maschera*, *The Queen of Spades* and *Lohengrin*; is the lighting director of *Tosca*; and the scenic supervisor and lighting designer of *Salome*. His designs were most recently seen during the 1982 Summer Festival productions of *Julius Caesar*, *Turandot*, and in *Nabucco*, for which he also created the set design. During the 1981 Summer Festival Season, he designed the lighting for *Don Giovanni*, *Lear* and *Die Meistersinger*. In 1980 he created the lighting designs for the new production of *Samson et Dalila* and *Don Pasquale*, and the previous year won an Emmy Award for the new production of *La Gioconda* that was telecast internationally. That year he also designed the scenery for *Roberto Devereux* and *Pelléas et Mélisande*. In past seasons he has created special effects for the Company's productions and served as supervising set designer for *Adriana Lecouvreur*, *Faust* and *Billy Budd*. Since 1976 he has designed the lighting for nearly all of the new productions of the San Francisco Opera, including the world premiere of Imbrie's *Angle of Repose*. Munn created the scenery and lighting for *Don Quichotte* with the Netherlands Opera and, last year, designed the lighting for the Washington Opera Society's productions of *Tristan und Isolde* and *Lucia di Lammermoor*.



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continued from p.58

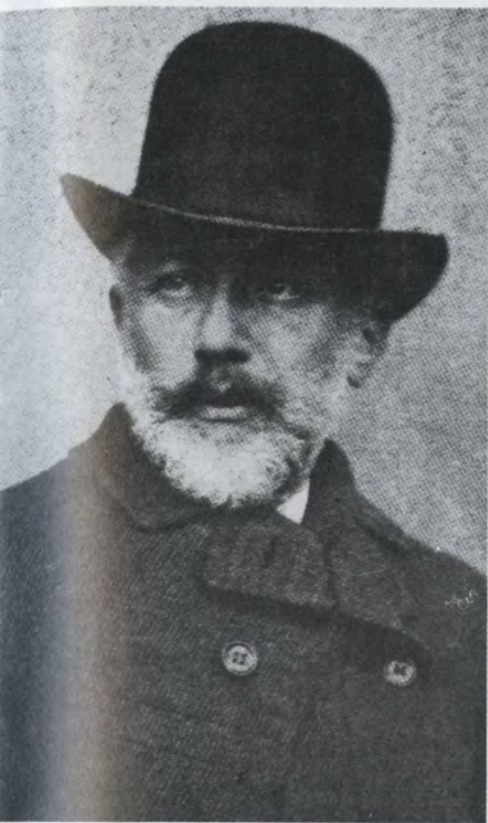
something irrepressible that attracts all composers to opera: it is that it alone gives you the means to communicate with the masses of the public." It is for this reason that he says that "to refrain from writing operas, is, in its way, heroism." He enters the field for career reasons, and perhaps to emulate the versatility of his idol, Mozart. But once there, he goes for broke: ten operas spread throughout his composing life.

I believe Tchaikovsky was, by nature, a song composer. My evidence for this view is the quality of his songs, as extraordinary as anything in his oeuvre, also his intellectual and temperamental habits, and his own statements about the medium. I believe that his assault on the operatic field represented a remarkable battle against type, remarkable because unlike others scarred by the same battle (think of Schubert and Dvorák), he succeeded.

It is possible to make arguments for almost all the operas (my score perusals produced a special endorsement of *Vakula the Smith*), but there is no doubt that the two best known ones are the most arresting. *Eugene Onegin*, because it is the perfect song composer's opera text, and a complete artistic success (also one of my three or four favorite operas). *The Queen of Spades* is rangier and more hysterical, requiring more specific operatic skills, and the thesis here is that the unsolved issues originate there.

Let's think about *Onegin* first. It deals with finer, grayer shades of character than any other opera I know, except perhaps *Don Carlo*. It has big scenes, but they are static color scenes; all the real matter transpires with two at the most. It has a wonderful blunted ending, a stalemate so suited to this composer's world. No more modern and psychological subject has been tried since. Everywhere the heightened song construction is telling, Lensky's Aria, Gremin's song, Tatiana's incomparable letter scene, which is three songs laid next to each other, with increasing intensities. It is the kind of subject that might have brought Schubert the operatic luck he needed.

The Queen of Spades is quite a different matter. The composer was tremendously fond of it. It is easy to see why: it is a tale close to his own



Tchaikovsky in 1889, a year before the premiere of *The Queen of Spades*.

febrile, nervous pulsation, and he put into it examples of all his touches: the balletic, the symphonic, the tone-poetic and the neo-classic. He always felt *Onegin* was too private to succeed, but it is the *lack* of the private in this work by a song composer, this *Queen of Spades*, which causes it to fall short of its predecessor.


Queen of Spades shares with *Onegin* origins in Pushkin. It comes from a much less distinguished work, and I take the minority view that the changes made by the Tchaikovskys were operationally for the best. The increase in sentimentality and reduction in cynicism leads to a more violent plot-line. It becomes a very different thing, and must be embraced as such. A recent production by a major American opera company removed the entire opening sequence with the children in the park, cut the whole *divertissement* in the second act, because they "conflicted with the production concept" — which restored Pushkin by having Gherman end in an asylum and required his presence on stage for the entire opera. Among today's hero-directors such restorations

Take a brief intermission

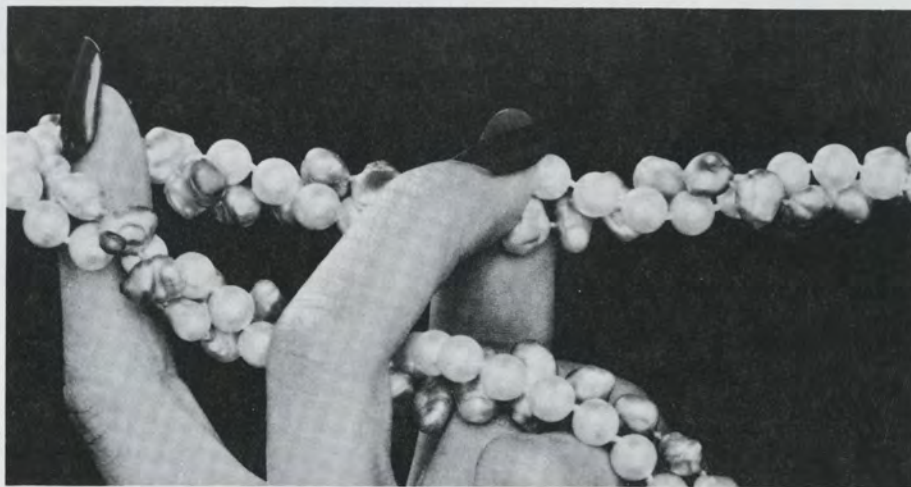


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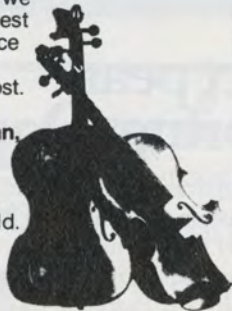
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Medea and Nikolay Figner were the first interpreters of Lisa and Gherman in *The Queen of Spades*. 1890.

are much in vogue; they produce their desired effect, which is to call attention to the executants rather than the work itself.

It is precisely the seemingly irrelevant color scenes, like the ones mentioned above, that give *The Queen of Spades* its special buoyancy and character. Each dramatic buildup is intercut with light contrasts — the maids' chorus as they prepare the Countess for bed, the gamblers' song in the last scene, the artful back and forth between the masque-interlude and the nourishing of Gherman's mania by Chekalinsky and Surin. None of these relieve the sense of oppression; they suspend it, so it can resume with even greater force.

Most effective of all these markings of time is the double song presentation at the beginning of the second scene. These two numbers have a fading-summer, *Three Sisters* quality; their piano accompaniment provides

the perfect domestic bourgeois atmosphere; their text the perfect vague foreboding. Are the first critics who found Paulina's Song the truest Tchaikovsky in the opera far wrong?

The opera centers on two interwoven dramatic themes: incipient madness and the gambling obsession. The madness is rendered musically by three storms; nature's turbulence standing for its mirror in the human soul. Each storm is associated with Gherman's encounters with the Countess, first after he hears the story of the three cards, second, the most haunting and disturbing passage in the score, before he confronts her, and third, when he meets her shade. All three are orchestrally brilliant, as is the Tchaikovsky of *Francesca and Romeo*, and all three involve the voices hardly at all. The last storm seems to crush Gherman; he is a shell thereafter. Or is this just a rationalization for his rather colorless music in the final scenes?

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I. MAGNIN



Maria Slavina portrayed the Countess in *The Queen of Spades* at the work's first performance in 1890.

The gambling obsession has a musical motive associated with it, and it appears both during the assaults from the natural world and elsewhere. It is obvious to anyone who has even brushed Russian nineteenth century literature that gambling was no simple diversion. It was no less than a sounding of destiny, a measuring of one's fate, and a test of courage. At the beginning of *The Queen of Spades*, Gherman holds himself aloof from gambling, presumably because of his tight Germanic nature. But his very reserve marks him as a potential fanatic, with a disastrously weak and serious nature, haunted by mortality. This is what Tchaikovsky seeks when he uncharacteristically marks this obsession each time with its signal. There is something awkward about this effect in so natural a composing stream as Tchaikovsky's. The *graphic* rendering of the engines of Gherman's compulsion is a weak substitute for its presence in his vocal lines.

Against these two dramatic currents, the love relationship has little chance — musically or otherwise. It has its fine moments: in the declaration with which Gherman wins Lisa over; in her elegiac aria in the final act; in their reunion just after that; but the *big theme*, the one that closes the Introduction and the whole opera, and is depended upon so often to cinch things, seems artificially worked up.

It is little more than an extended motive, it has no song origins, and thus

it cannot help us to believe in the characters, not in an opera by Tchaikovsky. We know from listening to Tatiana in *Onegin* that he can breathe melody *through the characters*.

Now it is possible to analyze what is special about Tchaikovsky's operatic song melody. I noticed last year that it was predictably frustrating to Italian audiences. "It breaks off, it does not sing," they said. It does not sing in *bel canto* style, but in song style. The voice will suddenly depart the melody to sing *obbligato* or *parlando*, the continuity being held instrumentally. It is for all the world most like a song by Schumann.

Tchaikovsky is a composer who needed, properly so, an overwhelming character identification in order to compose opera. Tatiana in *Onegin* is his voice within the opera. Gherman is meant to be in *The Queen of Spades*, but it didn't quite happen. Gherman requires a kind of inner violence and disorder that Tchaikovsky, in spite of surface manifestations, didn't command. It is the operatic composer's province; Verdi and Mozart had it, but in *The Queen of Spades* the madness and obsession happen around the characters, in nature, but not in them.

Perhaps this is why, for at least one listener, when it is over, the mind goes back to the children in the park, the piano in the drawing room, the song composer's fragrances before the storm. ■

Museum Exhibit Celebrates 50th Anniversary of the Opening of the War Memorial Opera House

On October 15, 1932, a dream came true for San Franciscans with the opening of the first municipally owned opera house in the United States. The War Memorial Opera House was inaugurated with a star-studded performance of Puccini's *Tosca* featuring Claudia Muzio, Alfredo Gandolfi and Dino Borgioli and conducted by Maestro Gaetano Merola.

This season's Opera House Museum exhibit, assembled by San Francisco Opera's Christine Albany, evokes the excitement that surrounded the building of this "Temple of Music" and its sister-structure, the Veterans Building. The exhibit includes rare photographs and memorabilia, original documents and recorded portions of the first act of *Tosca* as it was broadcast nationally by NBC on that memorable October evening in 1932.

The Opera House Museum, located in the south corridor of the mezzanine (box) level behind the Opera Boutique, is open one hour before curtain and during every intermission. We hope you will take a few moments this season to share in the joy of that historic Opening Night of 1932 and to celebrate the 50th anniversary of San Francisco Opera's beautiful home.

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continued from p.48

and the latter get f____. Amen, Amen. That's as it ought to be. Yuriev, thank God, is well of the clap. I have a little dose which is clearing up; that is fine, too. N. Vsevolozhsky is gambling; the air is thick with chalk! Money is scattered all around! . . .

He challenged to and fought duels at the least shiver of an insult; drank full bottles of rum on a bet; spent whole days in brothels, and whole nights at gaming tables. On one occasion, he gambled — and lost — a unique manuscript volume of his poems. Four years later, he was still trying to buy it back. "Two elements only dominated him," wrote a chaste and unfriendly classmate — "the satisfaction of fleshly desires and poetry, and in both he has gone far. . . . Always without a penny, everlastingly in debt, often even without a decent dress coat, with constant scandals, frequent duels, intimately acquainted with tavern keepers, bawdy houses, and St. Petersburg harlots, Pushkin represented a type of the filthiest debauchée."

During his seven years of exile, he matured poetically into one of the most ingenious and able writers in all Europe. But he found the means to keep sowing wild oats. In Kishniev (Moldavia), where he spent two and a half wild years, "theaters, balls, gambling, love intrigue, and hard drinking and gypsy singing in disreputable inns were the chief amusements," wrote his biographer, Ernest Simmons. Pushkin described the town as Sodom without its graces. Here he began his ten-year practice of seducing (or trying to seduce) other men's wives, and their daughters. Now and then he seemed actually to have fallen in love. Unfortunately, as he wrote his younger brother, "The less one loves a woman, the surer one is of possessing her." During this, his "Byronic" period, he wrote poetry sitting nude in his bed in the morning, swung a heavy iron cane to strengthen his trigger hand, gambled badly, and dressed exotically. "Drawn figures of devils and their orgies persistently appear in his copybook," writes Simmons, "and seem to indicate a state of mind verging on the pathological."

Unfortunately, he also risked an offhand judgment in praise of atheism in a letter opened by the secret police and shown to the "born-again" Tsar. It was on the pretext of those lines that he was ordered into three more years of confinement at the vast but shabby estate of his hated parents, far from his Petersburg haunts. In addition to dangerous letters, and skillful verse tales in the Byronic mode, he also wrote two diabolically clever naughty narrative poems. One is the story of "Tsar Nikita and his Forty Daughters" — all forty, alas, born without one vital part, "wherewithals of men's sweet sin." The other is a retelling of the Annunciation story, in which the Virgin Mary is visited in turn — and de-virginized — by Satan, the Angel Gabriel, and God (in the form of a frantically lusty little dove), with her pathetic husband Joseph — "guardian-saint of cuckolds" — none the wiser. Six years later, this piece of clever sacrilege fell into the hands of the imperial officers, and helped fix the authorities in their determination never again to let this brilliant rascal out of their control.

Both his carousing and his poetic effrontery died down considerably during the three years he spent confined to the family estate. The opportunities for sinning there were fewer, for one thing; and the poet was finally growing up. Moreover, he now had better things to do — like write *Boris* and *Onegin*. Even so, he got at least one servant girl pregnant, and for six months he tried very hard to win the love (and body) of at least one married woman, the 24 year-old wife of a 60 year-old general. He railed against marriage for a little while longer ("Marriage castrates the soul"), but finally decided to settle down. ("I am past thirty. At thirty, people usually get married.") As if closing his accounts, he drew up a "Don Juan List" of his 37 previous "serious" affairs, and wrote to a female friend that his fiancée was "my one hundred thirteenth love."

In fact, Pushkin's unromantic marriage in 1831 does seem to mark the end of his traditional sinning. Now he begins fretting over his younger brother's dissolute life, agonizing over bills, and badgering his pretty wife to stop her infernal "coquetting" with

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other men. (She didn't. A classic belle and a tease, apparently frigid in bed but an incorrigible flirt in the ballroom, Natalia Nikolayevna Pushkina kept trying to break as many noble hearts as she could — including the Tsar's. It was her "innocent" liaison with a handsome French libertine that led to her husband's final, fatal duel in January, 1837.)

The Russian authorities of 1820 to 1837 may well have thought they had good cause, but the punishments they visited on their greatest author do seem Draconian — and recall the frustrated or stifled careers of many Russian authors since. Despite all the lines and allusions in his work that offended the official censors, and his friendship with many committed revolutionaries, Pushkin was not a "political" man. But he was one of the proudest, most arrogant, most self-directed and independent-minded geniuses who ever lived. The very example of his life and work was a threat to the autocratic, moralistic police state of Romanov Russia. Pushkin owned and mortgaged serfs himself, felt hot-blooded pride in his 600 year-old lineage (and his Negro great-grandfather); he looked down on Frenchmen, Poles, and most women; and was able — when compelled — to address the authorities in fulsome, even groveling terms. But his mail was opened, his travels were restricted, his writings were censored or refused publication. (The Tsar "suggested" he rewrite *Boris Godunov* in the manner of a Walter Scott novel; he refused, so it wasn't published.) "It is shameful that the most noble class of a nation" (Pushkin wrote), "the class which does some thinking, of whatever kind it may be, is subject to the arbitrary, summary dealings of a cowardly fool. . . . [the government's] disdain for Russian writers is unendurable." "The censorship has cut my throat. . . . Holy Russia is becoming unbearable."

Under the screws and surveillance of a regime almost as repressive and anti-artistic as those that have succeeded it, Pushkin nevertheless managed to retain a free man's pride, a *fierté de l'homme* unique for the time and place — which may, in the eyes of Mother Russia, have been his greatest sin. ■

San Francisco Opera to Unveil New 'Ring' Cycle

The San Francisco Opera will begin its new presentation of Richard Wagner's monumental *Der Ring des Nibelungen* during the 1983 San Francisco Opera Summer Festival. *Das Rheingold* and *Die Walküre* will be given next summer, *Siegfried* will have its premiere during the 1984 Summer Festival, and the



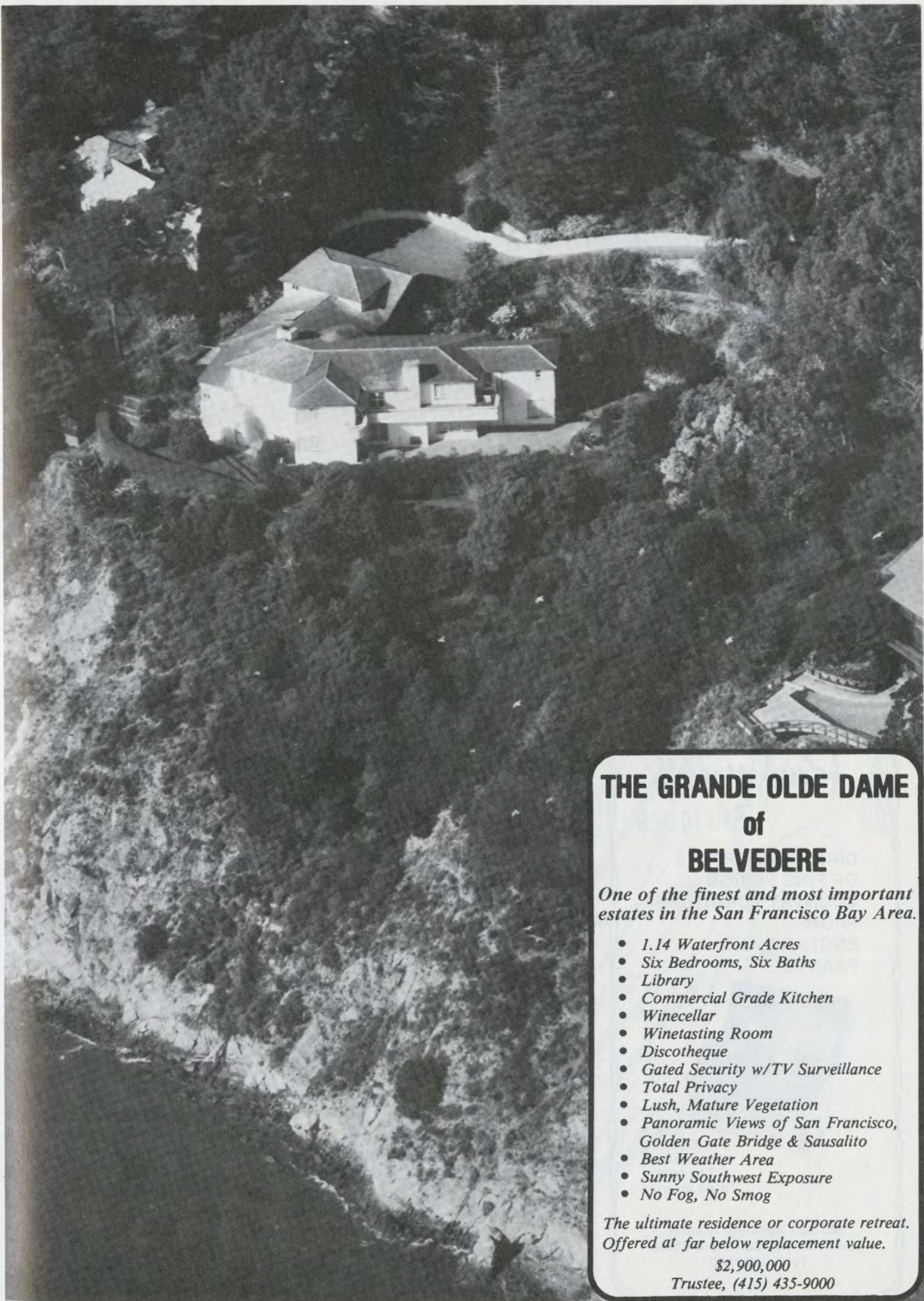
Richard Wagner, 1813-1883

complete Ring cycle, including *Götterdämmerung*, will constitute the 1985 San Francisco Opera Summer Festival.

On the podium for the Ring cycle will be San Francisco Symphony's renowned music director and conductor, Edo de Waart. This precedent-setting collaboration marks the first time that the music director of the San Francisco Symphony has been in the pit of the San Francisco Opera, and is a testimony to the new spirit of cooperation between San Francisco's major arts organizations.

Nikolaus Lehnhoff, well known throughout the world for his productions of Wagner and Strauss operas, will be the director, and the productions will be designed by the brilliant American stage designer John Conklin.

The balance of the repertoire for the 1983 Summer Festival will comprise Puccini's *La Bohème*, Bizet's *Carmen*, and Mozart's *Così fan tutte*. In all, 26 performances of the five operas will be given from May 27 through July 3, 1983.



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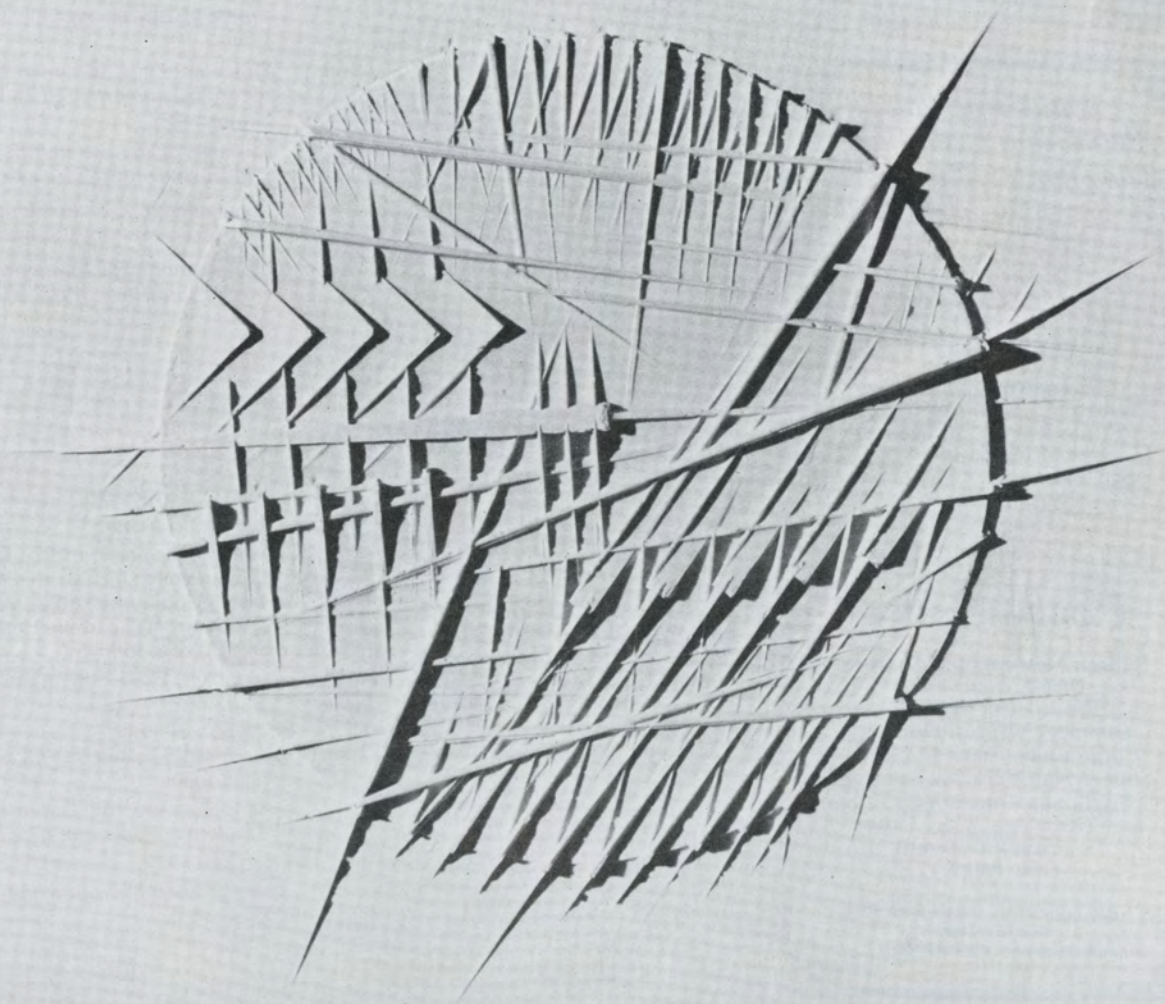
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This bus is added to Muni's north-bound 47 line following all evening performances of the Opera, Symphony, Ballet and other major events. The service is also provided for all Saturday and Sunday matinees.

Look for this bus, marked "47 Special," after each performance in the bus zone at Van Ness Avenue and Grove Street — across Van Ness from the Opera House.

Its route is as follows:
North on Van Ness to Chestnut, then left to Divisadero where it turns left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell — then right to the end of the line at North Point.

Taxi Service

Patrons needing a cab at the end of the performance should reserve one with the doorman at the Taxi Entrance before the end of the final intermission.

Food Service

The lower lounge in the Opera House is now open one and one-half hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the Carriage Entrance.

Refreshments are served in the box tier on the mezzanine floor, the grand tier and dress circle levels during all performances.

Emergency Telephone

The telephone number 431-4370 may be used by patrons for emergencies only during performances. Before the performance, patrons anticipating possible emergencies should leave their seat number at the Nurse's Station in the lower lounge, where the emergency telephone is located.

FIRE NOTICE: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "Exit" sign nearest your seat is the shortest route to the street. In case of fire please do not run — walk through that exit.

Watch That Watch

Patrons are reminded to please check that their digital watch alarms are switched OFF before the performance begins.

Ticket Information

San Francisco Opera Box Office. Lobby, War Memorial Opera House: Van Ness at Grove, (415) 864-3330. 10 A.M. to 6 P.M. Monday through Saturday. 10 A.M. through first intermission on all performance days.

IMPORTANT NOTICE: The box office in the outer lobby of the Opera House will remain open through the first intermission of every performance. Tickets for remaining performances in the season may be purchased at this time.

Unused Tickets

Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 431-1210. Donors will receive a receipt for the full value, but the amount is not considered a contribution to the fund drive or fulfillment of a fund drive pledge.

Opera glasses are available for rent in the lobby.

Please note that no cameras or tape recorders are permitted in the Opera House.

Children of any age attending a performance must have a ticket.

Management reserves the right to remove any patron creating a disturbance.

For lost and found information, inquire at check room No. 3 or call (415) 621-6600, 9 A.M. to 4 P.M.

Performing Arts Center Tours

Tours of the San Francisco Performing Arts Center, which include the War Memorial Opera House, the Louise M. Davies Symphony Hall and the Herbst Theatre take place as follows:

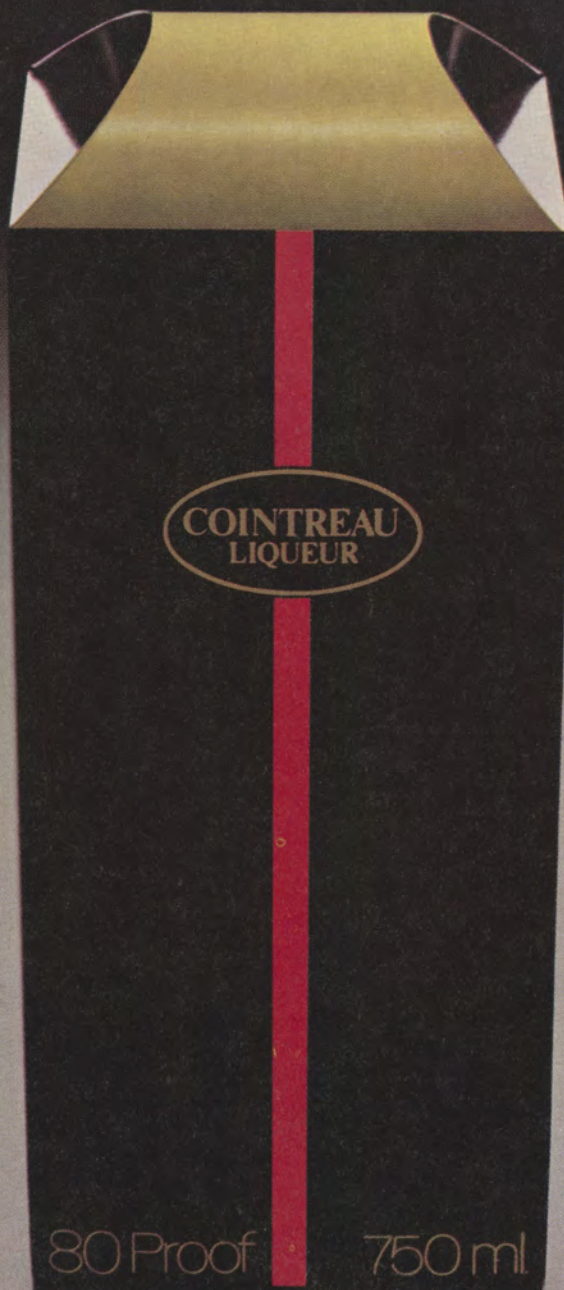
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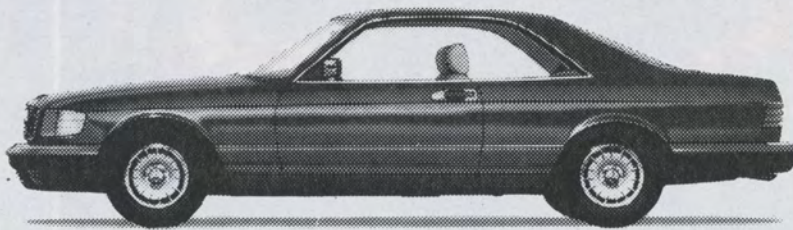
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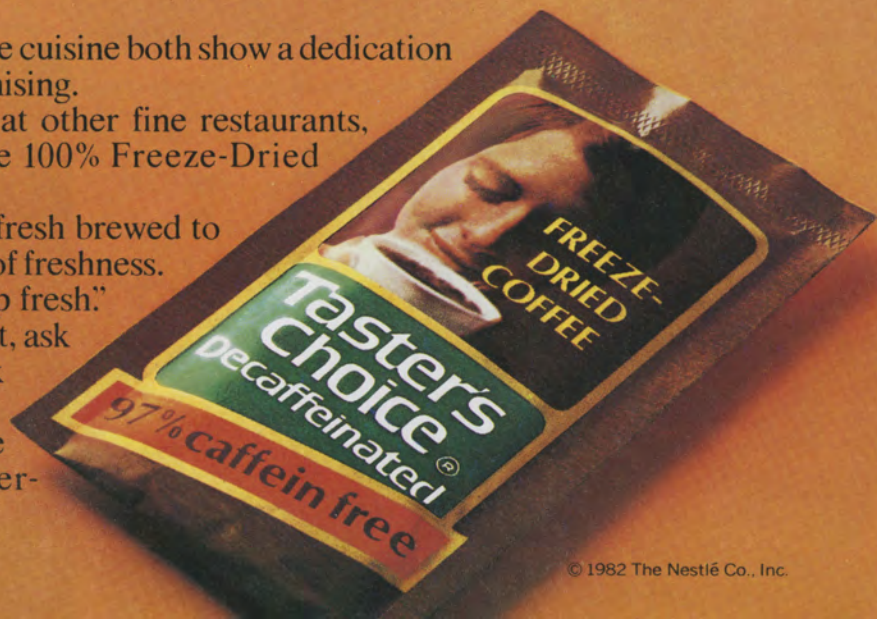
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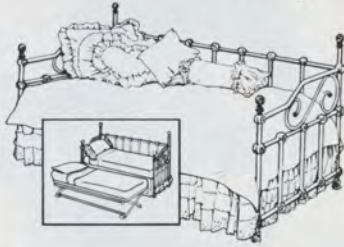
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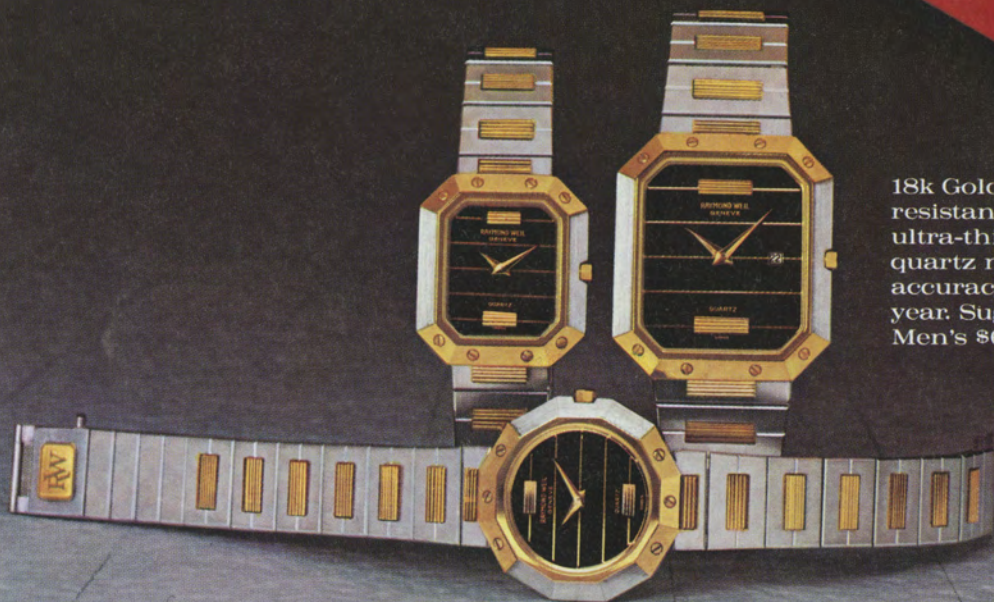
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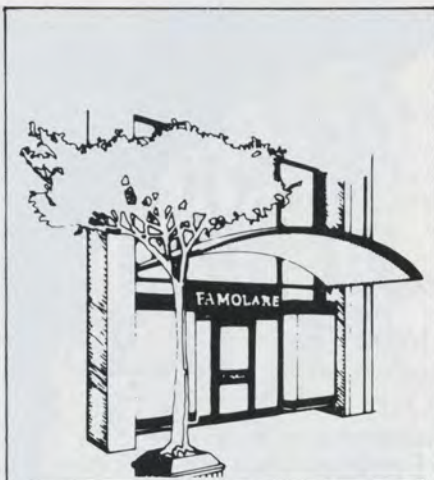
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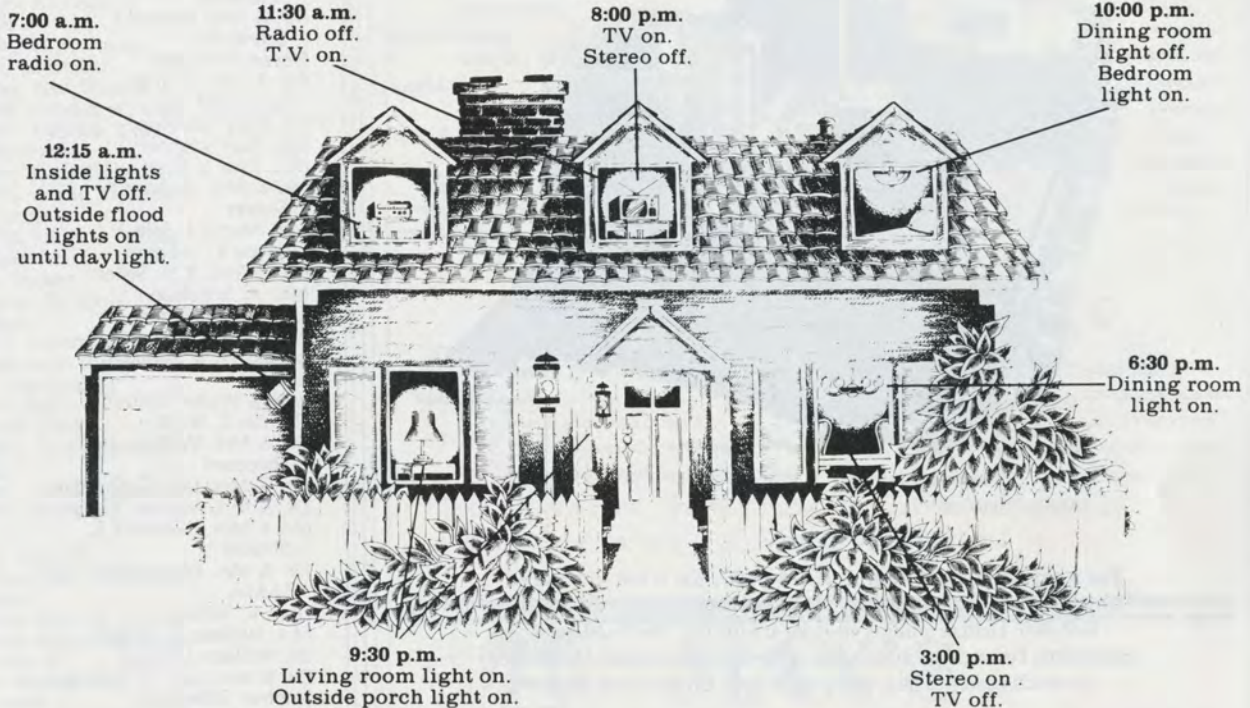
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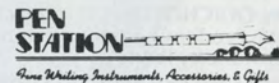
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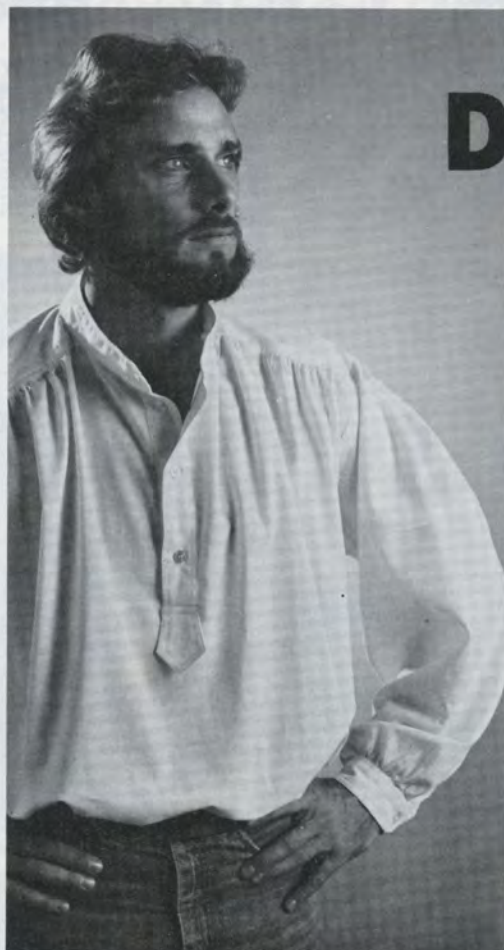
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ALLIES AND OPERA!

Big Jewelry Heist!

More than \$5,000 worth of jewelry was taken without a struggle from prominent San Francisco citizens and businessmen and later donated as prizes for the Opera Raffle. Mystery shrouds the identity of the suspect.

In an exclusive interview, Adrian Girsh said "He was a devious sort of fellow along the lines of the suave gentleman thief" Raffles from early David Niven movies. He promised continued superior performance at the Opera House if I would hand over my wife's \$6000 diamond ring. Naturally, we let him have it."

A reliable source at Newman Marcus said the suspect appeared as a latter-day Robin Hood — "very clever about the needs of the opera, so how could we resist" We gave him an amethyst and diamond necklace valued at \$200.

Continued on Back Page



First Night Finery

This year's Opera Season will be especially memorable for one charmed lady. I Magazine has donated a smashing Blue Fox jacket. The sleek design features a mandarin collar and is hip length. It is guaranteed to turn a few heads in the Opera House lobby. Size 4-14. Value: \$200. What goes on under this heavenly jacket just might be the contents of Saks Fifth Avenue. They have donated a gift certificate. Value: \$500.



San Francisco Opera General Director, Terry McEwen tries to talk Luciano Pavarotti into leaving the Company raffle off the tenor's prize Meserotti... 30 lucky raffle winners will receive LUCIANO, the tenor's latest London Records release.

Early Bird Prize! Ooh la-la! What a Difference a Day Makes!

The day is October 13, the deadline for the Early Bird Drawing. And what a catch this year's lucky winner will make: TWA's round trip for two to Paris and Amsterdam with all the trimmings.

In Paris you'll stay for a week in the heart of the Left Bank at the exclusive Residences of Montaigne Hotel. You'll be wooed, dined and pampered slyly at the most famous restaurants and night clubs in gay Paris.

Then it's on to Amsterdam for five more fabulous days at the Amsterdam Semesta Hotel where you'll be the guest of the Netherlands National Tourist Office.

"You're going to like it," says TWA. And you're going to like Skener's Hand Travel Agency for taking such good care of you.

The new body might want a new look. I Magazine covers it all from facial and makeup to body massage to the crowning glory of a shampoo and finish. And going to extremes on this day of days, moisture and perfume.

But there's more here than meets the eye. For the piece de resistance, Larkia et Cie offer dome-shaped Ekkerat gold ear rings, designed in a striking color interplay of black and white enamel with brilliant gold ring highlights. Only \$400 a pair.

Loyalists Donate Wealth of Prizes

S. F. Opera — Winner

In a year of belt-tightening this purse and had news all around, this year's San Francisco Opera Raffle offers a good deal of relief from the old ones. Generous donors have rallied to support the opera's needs with prizes that range from self-improvement to self-indulgence and a whole lot more in between. See back page for complete details.

The emphasis seems to be on getting away from it all — whether it's 700 miles away or right here in one of San Francisco's finest hotels or restaurants.

Apart from the Grand Prize, the Bonus Prizes and the Early Bird Prize there are two romantic holiday cruises to the Caribbean for two. One aboard the Norwegian American Line elegant five star Sagafjord via Bermuda and Mexico, and the other with Holland America on its new Trans-Canal Route.

In another region of the sun belt, United Airlines, Westin Hotels and Hawaiian Airlines have put together a dream vacation for two in Hawaii — two days in each of Westin's luxury hotels, the Mauna Kea on "the big island," the Westin, Waialeale on Maui and the Westin Ilihi in Honolulu.

And moving right along — in a different direction — Saks Fifth Avenue and Engle Texas with the help of the Mexican Tourism Office offer a round trip for two to Mazatlan and six nights at the fabul Las Las ad as listed.

Last, but by no means least, Aeromexico and Engle Texas with the help of the Mexican Tourism Office offer a round trip for two to Mazatlan and six nights at the fabul Las Las ad as listed.

Rembrandt, Goya Etchings

For the art collector, what is cheaper than an afternoon at Butterfield's and more fabulous than finding a Matinee at a garage sale? Why, the San Francisco Opera Raffle. Where else does one have the opportunity to win an Old Master for as little as \$200, knowing the contribution helps support a master in another artistic field?

Harvard Heritage Gallery Chicago has donated a dry-brush etching of Rembrandt's "The Boy with a Bird" for \$200.



Loyalists defending the cultural cause

Grand Prize!

Meet the Girl From Ipanema

You've guessed it — Rio! And the best part is getting there — a 2-day journey, bare-ribs cruise for two on a Delta Cruise Lines majestic Santa Liber. It will be like being on your own private yacht with an eclectic group of passengers limited to 100. Everything is first class from food and entertainment to onshore arrangements. Ports include Puerto Vallarta, Mexico, Buenaventura, Colombia, the Panama Canal and Puerto Cabello, Venezuela. And there down the jungle-covered coast to the land of both rain forests, the Mardi Gras, Corcovado and Copacabana, where you'll stay in a deluxe hotel for two days while enjoying the magnificent beaches and views of Rio. Then it's home to San Francisco via the courtesy and comfort of Varig/Brazilian Airlines.



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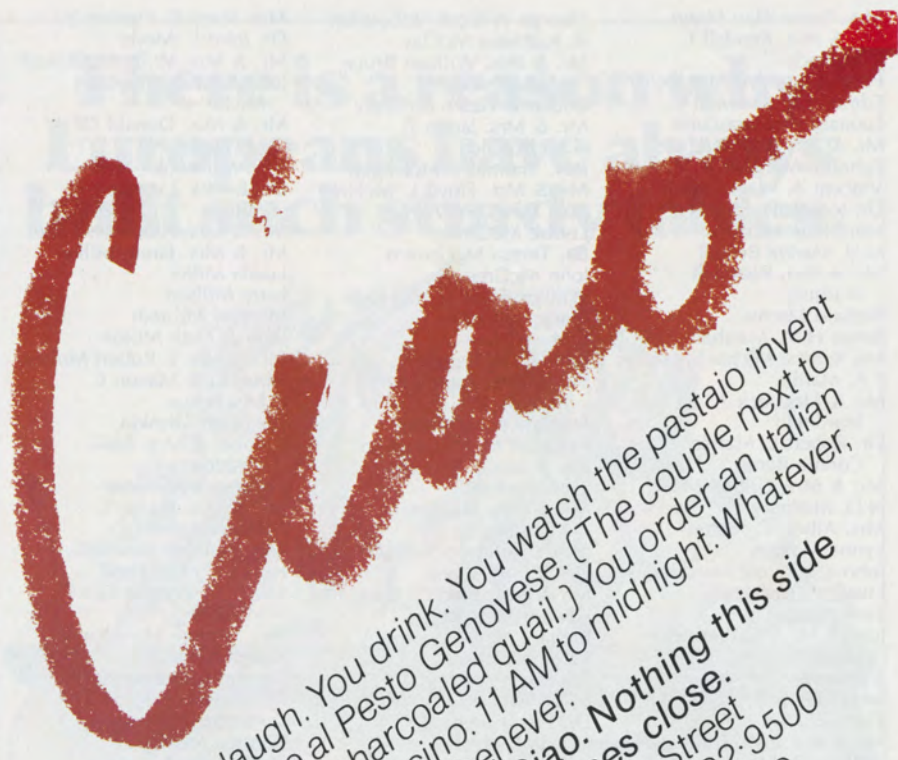
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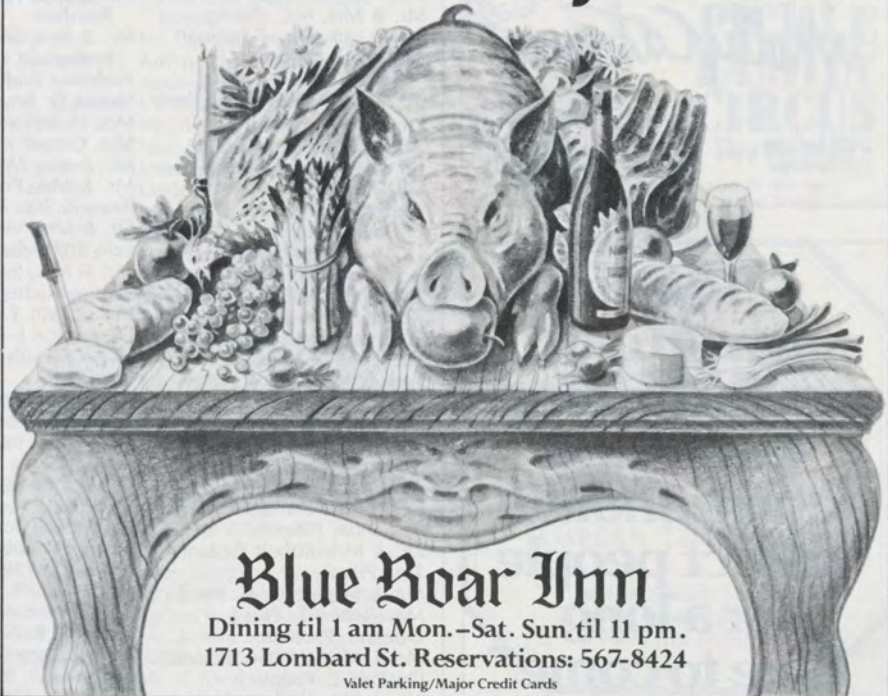
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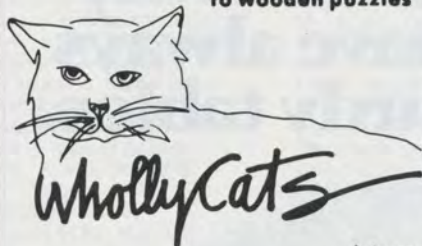


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...KINGS			...100's		
	TAR mg / cig	NICOTINE mg / cig		TAR mg / cig	NICOTINE mg / cig
Kent	12	1.0	Kent 100's	14	1.2
Winston Lights	11	0.9	Winston Lights 100's	12	0.9
Marlboro	16	1.0	Benson & Hedges 100's	16	1.1
Salem	14	1.1	Parliament Lights 100's	12	0.9
Kool Milds	11	0.9	Salem 100's	15	1.1
Newport	16	1.2	Marlboro 100's	16	1.1
TAR & NICOTINE NUMBERS AS REPORTED IN LATEST FTC REPORT					
Carlton Kings	Less than 0.5	0.1	Carlton Box 100's	Less than 0.5	0.1
Carlton Menthol	Less than 0.5	0.1			

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